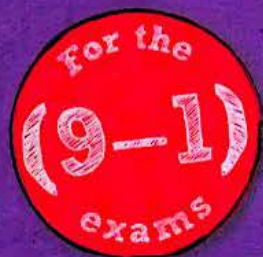


**REVISE PEARSON EDEXCEL
GCSE (9-1)**

English Language

PRACTICE PAPERS Plus⁺



REVISE PEARSON EDEXCEL GCSE (9–1)
English Language

**PRACTICE
PAPERS Plus⁺**

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These Practice Papers are designed to complement your revision and to help prepare you for the exams. They do not include all the content and skills needed for the complete course and have been written to help you practise what you have learned. They may not be representative of a real exam paper. Remember that the official Pearson specification and associated assessment guidance materials are the only authoritative source of information and should always be referred to for definitive guidance.

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About this book

The practice papers in this book are designed to help you prepare for your Pearson Edexcel English Language examinations.

In the margin of each paper you will find:

- links to relevant pages in the Pearson Revise Edexcel English Language (9–1) Revision Guide
- hints to get you started on tricky questions, or to help you avoid common pitfalls
- help or reminders about important phrases or key terms
- advice on how to get top marks in the higher-level questions.

If you want to tackle a paper under exam conditions, you could cover up the hints in the margin.

There are also model answers to all the questions at the back of the book, together with guidance as to how to write a strong answer, and why the model answers are successful. You could answer the question differently and still gain full marks, but the model answer and accompanying notes will help you see how to tackle the question, and could give you ideas to help you to improve your answer.

About the papers

Look at the time guidance at the top of each paper if you wish to practise under exam conditions. Remember that in the exam:

- You should use a black ink or ball-point pen.
- You should read every question carefully and answer all the questions in the space provided.
- You should try to leave some time to check your answers at the end. See the Revision Guide or Edexcel guidance for more detail.

Good luck!

Paper 1: Fiction and Imaginative Writing

Time allowed: 1 hour 45 minutes

There are 24 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–4 on pages 2–4.

In this extract from a short story, the narrator, Dr Watson, draws the attention of his friend – detective Sherlock Holmes – to the strange behaviour of a man in the street outside.

The Adventure of the Beryl Coronet: Arthur Conan Doyle

'Holmes,' said I, as I stood one morning in our bow-window looking down the street, 'here is a madman coming along. It seems rather sad that his relatives should allow him to come out alone.'

My friend rose lazily from his armchair, and stood with his hands in the pockets of his dressing-gown, looking over my shoulder. It was a bright, crisp February morning, and the snow of the day before still lay deep upon the ground, shimmering brightly in the wintry sun. Down the centre of Baker Street it had been ploughed into a brown crumbly band by the traffic, but at either side and on the heaped-up edges of the footpaths it still lay as white as when it fell. The grey pavement had been cleaned and scraped, but was still dangerously slippery, so that there were fewer passengers than usual. Indeed, from the direction of the Metropolitan station no one was coming save the single gentleman whose eccentric conduct had drawn my attention.

5

He was a man of about fifty, tall, portly¹, and imposing, with a massive, strongly marked face and a commanding figure. He was dressed in a sombre² yet rich style, in black frock-coat, shining hat, neat brown gaiters³, and well-cut pearl-grey trousers. Yet his actions were in absurd contrast to the dignity of his dress and features, for he was running hard, with occasional little springs, such as a weary man gives who is little accustomed to set any tax upon his legs. As he ran he jerked his hands up and down, wagged his head, and writhed his face into the most extraordinary contortions.

10

'What on earth can be the matter with him?' I asked. 'He is looking up at the numbers of the houses.'

15

'I believe that he is coming here,' said Holmes, rubbing his hands.

'Here?'

'Yes; I rather think he is coming to consult me professionally. I think that I recognise the symptoms. Ha! did I not tell you?' As he spoke, the man, puffing and blowing, rushed at our door, and pulled at our bell until the whole house resounded with the clanging.

20

A few moments later he was in our room, still puffing, still gesticulating⁴, but with so fixed a look of grief and despair in his eyes that our smiles were turned in an instant to horror and pity. For a while he could not get his words out, but swayed his body and plucked at his hair like one who has been driven to the extreme limits of his reason. Then, suddenly springing to his feet, he beat his head against the wall with such force that we both rushed upon him, and tore him away to the centre of the room. Sherlock Holmes pushed him down into the easy chair, and, sitting beside him, patted his hand and chatted with him in the easy, soothing tones which he knew so well how to employ.

25

'You have come to me to tell your story, have you not?' said he. 'You are fatigued with your haste. Pray wait until you have recovered yourself, and then I shall be most happy to look into any little problem which you may submit to me.'

The man sat for a minute or more with a heaving chest, fighting against his emotion. Then he passed his handkerchief over his brow, set his lips tight, and turned his face towards us.

30

'No doubt you think me mad?' said he.

'I see that you have had some great trouble,' responded Holmes.

'God knows I have! – a trouble which is enough to unseat⁵ my reason, so sudden and so terrible is it. Public disgrace I might have faced, although I am a man whose character has never yet borne a stain. Private affliction also is the lot of every man; but the two coming together, and in so frightful a form, have been enough to shake my very soul. Besides, it is not I alone. The very noblest in the land may suffer, unless some way be found out of this horrible affair.'

35

¹portly – rather fat

²sombre – gloomy

³gaiters – protective coverings for shoes

⁴gesticulating – using dramatic gestures

⁵unseat – upset



Don't spend too long on these questions. You should spend about **1 hour** on Section A: about **2 minutes** per mark, with **10 minutes** to read the text and check your answers.

Unlocking the question

Underline the key words in the questions so you know exactly **what** to look for and **where** to look.

Revision Guide

Pages 5, 7, 10–11

Hint

For both these questions, you don't need to use full sentences. Use **short, accurate quotations** or **paraphrase** the text (use your own words). If you paraphrase, make sure you stick to the writer's original meaning.

Revision Guide

Pages 10 and 14

Watch out!

Stick to the line numbers given in each question.

SECTION A – Reading

Read the text provided on page 1 and answer **ALL** questions.

You should spend about **1 hour** on this section.

Write your answers in the spaces provided.

- 1 From lines 1–2, identify a phrase which suggests that Dr Watson feels sorry for the man in the street.

(1 mark)

.....

- 2 From lines 10–12, give **two** ways in which the writer shows that the visitor cares about his appearance.

You may use your own words or quotations from the text.

(2 marks)

1

.....

2

.....

- 3 In lines 20–26, how does the writer use language and structure to show the change in the visitor's mood?

Support your views with reference to the text.

(6 marks)



Time

Spend about **12 minutes** on this question.

Unlocking the question

Read the question carefully before you start. Here the key words are 'change' and 'mood' – you need to find more than one mood and analyse the language and structure used to show the change.

Revision Guide

Pages 18, 20, 22, 25–26, 28–29, 31

Hint

Use **short, embedded quotations** to focus on, and analyse, the effects of individual words and phrases.

Revision Guide Page 14

Hint

Make **inferences** (read between the lines) and consider the **connotations** of the language (the ideas and attitudes behind the words).

Revision Guide

Pages 12 and 19

Watch out!

Don't just list every feature you find. Identify features that are **relevant** to the question focus, then **explain their effects**. Do this even if you don't know the name of the technique.



Spend about **30 minutes** on this question. Take a couple of minutes to plan before you start writing.

Unlocking the question

Identify the focus of the question before you start your answer. Here, you are being asked to evaluate how suspense is created throughout the **whole extract**. So stay focussed on settings, ideas, themes and events that are related to the creation of suspense.

Unlocking the question

You must back up your points with **detailed reference** to the text – make it very clear which parts of the extract you are referring to. You don't need to analyse the language for this question so you can paraphrase the text when you write about events and settings. For example, 'When the visitor enters the detective's house he becomes more agitated. This would suggest to the reader that...'

Revision Guide Page 14

- 4 In this extract, there is an attempt to create suspense.
Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

(15 marks)

[illegible]

Watch out!

When you evaluate, you are **not** being asked to write about connotations of individual words and phrases. Concentrate on the **extract as a whole**, not on individual language features. For example, the visitor in this extract is described in detail and the writer calls him a 'commanding figure' – but it is the **idea** of him being well-dressed and dignified that is important, **not** the specific words that the writer uses to create this idea.

LEARN IT!

To evaluate fiction, think about **SITE** (Settings, Ideas, Themes, Events). Which aspects help to make the text successful? Before you start writing, identify the basic plot, so you are sure about what happens in the extract.

Revision Guide

Pages 42–43

LEARN IT!

Use evaluative phrases like these to structure your answer: 'The reader might think/feel...'
'This is effective because...'
'This would make the reader feel/think/agree...'
'The reader might feel sympathy here because...'
'The writer intends the reader to feel...'

Hint

You don't have to fill all the writing lines provided – they are just a guide. But if you always need more paper for this question, you may be writing too much. Stay focused on the question and on evaluating – don't just describe what happens. Keep any quotations you include short and specific.

Aim higher

Start your evaluation with an **overview sentence** that uses key words from the question. For example, 'Suspense is created as the idea of madness is hinted at from the start and then built up gradually throughout the extract...'.

Watch out!

Remember that this question is worth 15 marks and is about the whole extract.

TOTAL FOR SECTION A = 24 MARKS

SECTION B – Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

- *5 Write about being frightened.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *6 Look at the images provided.

Write about an unexpected visitor.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)



Section B is worth more marks than Section A, so give yourself enough time here. Spend about **45 minutes** on Section B and use the first **10 minutes to plan**. That leaves you about **35 minutes to write and check** your answer.

Unlocking the question

Remember – you only need to answer **either** Question 5 **or** Question 6.

Unlocking the question

You can use your imagination or you can write about something from your own experience. If you find it hard to come up with original ideas in timed conditions, stick to something simple or something from your own experience.

Unlocking the question

The question will not tell you which form to use, but your answer must be in **prose** – so, for example, you could write a narrative (story), a descriptive piece or a monologue, but it must be carefully structured. You must not write a poem or a play.



Watch out!

Pay attention to vocabulary and SPaG!
Your writing for Section B will be marked for the accurate and appropriate use of vocabulary, **Spelling, Punctuation and Grammar**. Save five minutes to check your work when you've finished writing and proofread it for mistakes.

Revision Guide
Pages 91–94

Watch out!

One of the questions will provide images. You don't have to use these but you **must** still stick to the focus of the question. Here, the focus of Question 6 is an unexpected visitor.

Hint

Make a plan before you start writing – for example, a spider diagram or a list of bullet points. Include ideas for about five or six paragraphs.

Revision Guide
Pages 61–62

Watch out!

Don't use too much **dialogue**: it's better to focus on describing settings, characters and action in paragraphs of prose. If you do use dialogue, make sure you punctuate it correctly.

Revision Guide Page 88

Hint

Don't clutter your writing with too many events or unnecessary characters. Short stories work best when they have just one or two main characters and just one main event.

LEARN IT!

Learn the spellings of common **homophones** (words that sound the same), such as: your/you're; there/their/they're; to/too/two; allowed/aloud; we're/where/wear/were; of/off; past/passed; our/are.

Revision Guide

Pages 91–93

Watch out!

Remember to use paragraphs to structure your writing. Usually, you should start a new paragraph each time you start a new point – but shorter paragraphs can be used carefully for effect.

Revision Guide

Page 70

Hint

Be ambitious with your **vocabulary** choices. For example, instead of 'walked' you could use a more adventurous **synonym**, such as strolled, sauntered, ambled or wandered.

Revision Guide

Page 73

Handwriting practice area with 20 sets of dotted lines for writing.

LEARN IT!

Use apostrophes correctly in **contractions**. The apostrophe should go in place of the missing letter or letters: cannot = can't, do not = don't, I will = I'll.

Revision Guide Page 88

Hint

Try to show, not tell. Choosing your **verbs** carefully can help with this. For example, instead of 'We all stopped talking as the teacher came into the room looking really angry', you could write 'Silence fell as the teacher marched into the room, folded her arms and glared at us over the top of her glasses'. Here, 'marched' and 'glared' suggest anger without actually saying it.

Watch out!

Be careful how you end your sentences. **Avoid comma splices** – when you join two sentences with a comma. For example 'The dog barked, he was hungry'. Instead, use a full stop to separate them: 'The dog barked. He was hungry.' or a conjunction 'The dog barked because he was hungry'.

Revision Guide Page 86

Hint

Engage the reader by using the **senses** to help make your writing more vivid. You might choose from sight, sound, touch, taste and smell.

Revision Guide Page 78

Aim higher

Consider using **dashes**. Dashes can be used in pairs to add information mid-sentence. For example: 'All four children – including the baby – were invited or on their own at the end of a sentence, to suggest a pause: 'Even the baby was invited – although I can't imagine why'.

Revision Guide Page 89

Watch out!

Avoid the common mistake of writing 'would of' instead of 'would have'. Make sure you use **would have**, **could have** and **should have** – not would of, could of or should of.

Revision Guide
Pages 91–93

LEARN IT!

Learn to **spell tricky words correctly** – for example, *privilege*, *argument*, *business*, *necessary*. Practise them using the look-cover-write-check technique.

Revision Guide Page 93

Handwriting practice area with 20 sets of dotted lines for writing.

Hint

Always **check your work** carefully. Look out for: spelling mistakes, missing or incorrect punctuation, and grammatical errors. Read your work through slowly to ensure it makes sense.

Revision Guide Page 94

Hint

Use a range of **punctuation**, but especially **commas**. These can be used to separate clauses in a sentence (for example, 'The house, which dominated the skyline, was still and silent as I approached.') or to separate items in a list (for example, 'I felt empty, cold and alone').

Revision Guide Page 87

Watch out!

Stick to a consistent narrative voice throughout. If you are writing a first person narrative, don't switch to the third person halfway through.

Revision Guide Page 79

Watch out!

Check you use the **correct tense** throughout. Unless you deliberately change tense by using a flashback, it is probably best to stick to the past tense ('I walked alone along the shore...').

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 64 MARKS

Paper 2: Non-fiction and Transactional Writing

Time allowed: 2 hours and 5 minutes

There are 56 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–3 on pages 16–17.

TEXT 1

Extract from 'Fabled Shore' by Rose Macaulay (1949).

This is an extract from an account written by Macaulay of her solo travels through Spain in the 1940s. Macaulay is writing about arriving in Torremolinos which, at the time, was a small fishing village in the south of Spain.

I went on in the evening to Torremolinos, about eight miles down the western side of Malaga bay. The mountains had withdrawn a little from the sea; the road ran a mile inland; the sunset burned on my right, over vines and canes¹ and olive gardens. I came into Torremolinos, a pretty country place, with, close on the sea, the little Santa Clara hotel, white and tiled and rambling, with square arches and trellises² and a white walled garden dropping down by stages to the sea. One could bathe either from the beach below, or from the garden, where a steep, cobbled path twisted down the rocks to a little terrace, from which one dropped down into ten feet of green water heaving gently against a rocky wall. A round full moon rose corn-coloured behind a fringe of palms. Swimming out to sea, I saw the whole of the bay, and the Malaga lights twinkling in the middle of it, as if the wedge of cheese were being devoured by a thousand fireflies. Behind the bay the dark mountains reared, with here and there a light. It was an exquisite bathe. After it I dined on a terrace in the garden; near me three young Englishmen were enjoying themselves with two pretty Spanish girls they had picked up in Malaga; they knew no Spanish, the señoritas no English, but this made them all the merrier. They were the first English tourists I had seen since I entered Spain; they grew a little intoxicated, and they were the first drunks I had seen in Spain. They were not very drunk, but one seldom sees Spaniards drunk at all.

I got up early next morning and went down the garden path again to bathe. There were blue shadows on the white garden walls, and cactuses and aloes³ above them, and golden cucumbers and pumpkins and palms. I dropped into the green water and swam out; Malaga across the bay was golden pale like a pearl; the little playa⁴ of Torremolinos had fishing boats and nets on it and tiny lapping waves. Near me was a boat with fishermen, who were hacking mussels⁵ off the rocks and singing. The incredible beauty of the place and hour, of the smooth opal morning sea, shadowing to deep jade beneath the rocks, of the spread of the great bay, of the climbing, winding garden above with the blue shadows on its white walls, the golden pumpkins, the grey-green spears of the aloes, the arcaded⁶ terrace and rambling jumble of low buildings was like the returning memory of a dream long forgotten.

¹vines and canes – a vine is a type of climbing plant grown on supporting sticks called canes, and is often associated with growing grapes (grapevines)

²trellises – frameworks used to support climbing plants

³aloes – a type of plant often associated with exotic locations

⁴playa – the Spanish word for 'beach'

⁵mussels – small, edible sea creatures that cling to rocks

⁶arcaded – with a row of arches

Read the text below and answer Questions 4–7 on pages 20–25.

TEXT 2

Extract from 'David Walliams's diary: My epic Thames swim', published in the Telegraph on 10 September 2011.
David Walliams is an actor, television presenter and children's author. In 2011 he swam the length of the River Thames – 140 miles, from Lechlade in Gloucestershire to Westminster Bridge in London – to raise money for Sport Relief. This edited extract is taken from a newspaper article he wrote; in it Walliams describes the first few days of his swim.

Monday

So this was it. Months of arduous¹ training had finally led me to the start of my challenge, and the good folk of Lechlade had come out in force to cheer me into the water. After a brief moment with the two women in my life (my mum Kathleen and my wife Lara), I strode into the Thames at 8.22am. It was like walking into a bath of ice. I had naively assumed the Thames might be warm in September after basking in the summer sun.

5

By 6pm, the sun had gone AWOL², the wind had picked up, and the temperature of the water was plummeting. The cold really got into my bones, and I couldn't keep up the pace. Before I knew it, I was falling behind schedule and the pressure was on.

As the light was fading, I had covered 18 miles and finally made it to Northmoor Lock. It was 2.3 miles short of my planned finish, but I had to call it a day. I felt totally shattered and everything ached. How was I going to do this another seven times? And whose bright idea was this anyway? Oh yeah, that would be me.

10

Tuesday

Morning number two – well, I say morning; it felt more like the middle of the night. I got back in the river at the crack of dawn to try to make up yesterday's shortfall. The one thing that kept me going was the unflinching support from the public. They came in their droves³, braving wet and windy conditions to spur me on, and news of my steadily rising sponsorship total gave me a massive boost. That and the mug of tea I received at the nice lock-keeper's⁴ cabin.

15

The evening crept up on me and I swam until it was almost pitch black. After a quick bite to eat I went to bed thinking that, if this wasn't difficult, then it wouldn't be worth doing. But little did I know – it was about to get a whole lot worse.

Wednesday

By the afternoon, I knew I was in the midst of my toughest ever challenge. Covering a couple of miles an hour felt like chipping away at a mountain, and it was almost unbearable to think that, at the end of my third day, I wasn't even halfway through. Talk about relentless.

20

By about 7pm, I'd covered 53 miles in total and reached Wallingford Bridge – four miles short of the schedule – but it was a miracle I'd got that far. And there were thousands of people lining the riverbank giving me the most fantastic reception. Hearing all the crowds cheer me in, and seeing Lara willing me on, was completely overwhelming. I'm not ashamed to admit that more than a tear was shed as I heaved myself out of the river and on to dry land.

25

Friday

By the end of another 12-hour stretch, I still had a very long way to go, and I knew that anything could happen to halt my progress. Yet, for the first time, I felt that I might actually finish this side of Christmas.

30

Saturday morning

The weekend has arrived but there'd be no lie-in for me. At 7am, I dived back in at Marlow, with Lara in the support boat to spur me on and feed me cake. I was also joined by Olympic gold medalist Adrian Moorehouse, and, before I knew it, my pace had picked up to 2.4 miles an hour.

Once again, hordes of people came out to line the river bank. As I approached Cookham Lock, I spotted a Labrador⁵, which had jumped in to greet me but was having real trouble scaling the lock wall to get out. There was nothing for it: I had to swim over and help him back on to dry land.

35

When you're swimming for hours on end, you're just alone with your thoughts. But the outpouring of affection from all the people who came to cheer hit me like a wave.

Westminster, here I come.

¹arduous – hard and tiring

²AWOL – missing

³droves – large numbers

⁴lock-keeper – a person who looks after a lock on a river or canal (a lock is a short section of a river or canal with gates at each end which are used to change the water level)

⁵Labrador – a type of dog

 Time

Don't spend too long on these questions. You should spend about **1 hour 20 minutes** on Section A, including **reading and checking** time. When you answer the questions, spend about 1 minute per mark. That's about **2 minutes** for Question 1 and about **2 minutes** for Question 2.

Unlocking the question

Underline the key words in the questions so you know exactly **what** to look for and **where** to look.

Revision Guide

Pages 5, 7, 10–11

Unlocking the question

Both questions ask you to identify things. Just list them – you don't need to explain them. Use **short, accurate quotations** or **paraphrase** the text (use your own words). If you paraphrase, make sure you stick to the writer's original meaning.

Revision Guide

Pages 10, 14

Watch out!

Stick to the line numbers given in the question.

Watch out!

These questions are only worth 2 marks each, so don't spend too long on your answers.

SECTION A – Reading

Read Text 1. Then answer Questions 1–3.

You should spend about 1 hour 20 minutes on the WHOLE of Section A (Questions 1–7).

Write your answers in the spaces provided.

- 1 From lines 3–5, identify **two** pieces of information about the hotel.

(2 marks)

1

2

- 2 From lines 10–14, give **two** types of people Macaulay sees while dining. You may use your own words or quotations from the text.

(2 marks)

.....

.....

.....

.....

- 3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural features and techniques
- the effect on the reader.

Support your views with detailed reference to the text.

(15 marks)



Time

Spend about **15–20 minutes** on this question, including reading and checking time.

Unlocking the question

Use the bullet points in this question as a reminder of what to analyse, but remember that you **must** consider the **effects** on a reader of the features and techniques that you find.

Hint

Language features and techniques include devices such as similes, metaphors and emotive language. Remember to consider the **effects** created by individual words and phrases.

Revision Guide

Pages 18–20

Hint

Structural features and techniques include repetition, sentence types and lengths, and contrasts between ideas. A good place to start is by looking at the opening and the ending of a text to see if the tone has changed.

Revision Guide

Pages 18, 25–26, 28–29

Hint

Use the information provided just before the start of the text to help you understand the **form** and **purpose** of the writing – this will give you some ideas about the style of writing to expect. For example, Text 1 is from a travel book, so the language is likely to be descriptive.

Aim higher

Look at the way structure and language work **overall** in the extract (for example, in this extract the language overall is *descriptive*). Then select good examples as evidence and explain the effect of each one.

Hint

Look at the **relevant punctuation**. Here, for example, semi-colons are used to add detail to the description.

Revision Guide

Pages 86–89

LEARN IT!

Often, the text before and after an unfamiliar word or phrase (the context) can help you to infer the meaning.

Revision Guide Page 13

Watch out!

Don't just list every feature you find. Identify features – such as language techniques and sentence types – that you feel interest and engage the reader; then **explain their possible effect on the reader**. Do this even if you don't know the name of the technique.

Hint

Use **carefully chosen, short and embedded quotations** to focus on specific language points, then **analyse the effects** of individual words and phrases.

Revision Guide Page 14

Watch out!

Remember that **you don't need to use quotations when writing about structure**, especially when you are analysing the effect of sentences. Just make it clear which section of the text you are referring to – for example, by giving the line numbers.

Hint

Make **inferences** (read between the lines) and consider the **connotations** of the language (the ideas and attitudes behind the words).

Revision Guide
Pages 12 and 19



These short questions are only worth one mark each – only spend about **one minute** on each question.

Unlocking the question

You can answer both of these questions with a **short quotation or paraphrase**. It might only need one word, so don't waste time by writing too much.

Hint

Pay attention if **line numbers** are given in these questions. You need to look **only at this section** of the text to find the answer.

Unlocking the question

If a question asks for '**the** phrase', there will only be one possible answer. If it asks for '**a** phrase', there might be more than one option. Read the question carefully before looking for your answer.

Read Text 2. Then answer Questions 4–7.
Write your answers in the spaces provided.

- 4 From lines 6–11, identify how many miles Walliams covered on his first day.

(1 mark)

.....
.....

- 5 In lines 31–33, identify the phrase which shows how fast Walliams was swimming.

(1 mark)

.....
.....

Evaluate how successfully this is achieved.

(15 marks)

[illegible]

Spend about **15–20 minutes** on this question, including reading, planning and checking time.

Unlocking the question

Before you start your answer, **identify the question focus** by underlining the key words. Here, the focus is the day-by-day description of his swim.

Revision Guide Page 44

Unlocking the question

Back up your points with **detailed reference** to the text, making it very clear which parts of the extract you are referring to. You don't need to analyse the language for this question so you can paraphrase the text when you write about events and settings. For example, 'Walliams writes about the shock of the cold water when he first enters the river.'

Revision Guide Page 14

Hint

Take a couple of minutes
to **plan** your answer
before you start writing.

Hint

Stay focused on the question and make sure you maintain your **critical judgement** throughout your answer. It helps to use phrases like 'This is effective because...' and 'Readers would empathise with this because...'.

Watch out!

When you evaluate, you don't need to write about the connotations of the individual words and phrases. Concentrate on the **extract as a whole**, not on individual language features. For example, in Text 2, although Walliams writes about the water being like a 'bath of ice', it is the **idea** of the cold that is important, **not** the specific words, phrases and language devices he uses to describe it.

Revision Guide

Pages 42 and 44

Aim higher

Start your evaluation with an **overview sentence** that uses key words from the question. For example, 'Walliams engages the reader by using a diary format, which means they feel they are experiencing the swim along with him'.

LEARN IT!

To evaluate, you could think about **SITE** (Settings, Ideas, Themes, Events). For non-fiction, **ideas** and **themes** are often most relevant – in Text 2, for example, you could start with Walliams's main ideas about his swim, and his theme of challenge. You could think about what particular events he chooses to describe, and how he uses the descriptions of the setting (the cold river).

Revision Guide Page 42

Handwriting practice area with 20 sets of dotted lines for writing.

Hint

It can also be useful to look at **events** and **settings** for non-fiction. In Text 2, Walliams uses a diary structure to describe events. Various settings are mentioned, but it is his descriptions of the river that are most relevant to the question focus – you will probably have covered this by looking at the main ideas and events. Make sure you think about which aspects of SITE help to make the text successful. Don't just go through each aspect in turn.

Hint

When you consider the **events** a writer describes, think about what type of events have been included and why. For example, why does Walliams use a paragraph to write about rescuing a Labrador from the water?

LEARN IT!

Use **evaluative phrases** like these to structure your answer:

'The reader might think/feel...'

'This is effective because...'

'This would make the reader feel/think/agree...'

'The reader might feel sympathy here because...'

'The writer intends the reader to feel...'

Unlocking the question

Pages 34–36

Unlocking the question

Hint

Pages 36 and 71

Watch out!

Always make it clear which text you are writing about – either by using the writer's name, or by calling them 'Text 1' and 'Text 2'.

Write your answer in the space provided.

- 7 (a) The two texts show people swimming outdoors.
What similarities are there in their experiences when swimming?
Use evidence from **both** texts to support your answer.

(6 marks)

This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

You should write about:

- Support your answer with detailed references to the texts.

(14 marks)



Time

Spend about **15–20 minutes** on this question, including planning and checking time.

Unlocking the question

The bullet points are there to remind you to think about **how** the ideas and perspectives are presented – so you need to consider what type of **language** has been used and how the text has been **structured**.

Hint

The texts may be similar or different in various ways: ideas, purpose, perspective (viewpoint), language, structure, effect on the reader.

Hint

Take a few minutes to **plan** your answer before you start writing. You could identify similar or different ideas in both texts and then compare the language or structure used to present these ideas.

Revision Guide Page 38

Hint

When you are considering the writers' ideas and perspectives, think about **tone**. What is the overall mood created by each writer? Does this suggest the writer is angry about the topic, for example, or is the tone more humorous?

Hint

Make sure you **cover a range of similarities and differences** from across the **whole of both texts** rather than writing a lot about just one or two points.

Hint

Make sure you **use evidence** to support your ideas and **explain the effect** on the reader.

Revision Guide Page 14

Watch out!

You must **give the texts equal weighting** in your answer. If you make a point about one text, make a comparative point about the other.

Revision Guide Page 40

Aim higher

Use **clear topic sentences** to introduce your comparative points.

LEARN IT!

Make sure you are familiar with a **wide range of text forms and purposes** – for example, articles, reviews, speeches, journals, autobiographies and letters.

Revision Guide

Pages 56–58

Handwriting practice area with 20 sets of dotted lines for writing.

Hint

It is often easiest to start a comparative paragraph with a similarity, for example, 'Both these texts...'. You can then go on to comment on differences. For example, if you start by identifying a similarity in the writers' ideas, you might go on to comment on differences in the language or structure they use to convey these ideas.

Revision Guide Page 40

LEARN IT!

Make sure you know a wide range of **conjunctions, adverbials and linking phrases** you can use to signpost your comparison – for example, On the other hand..., Similarly..., In contrast..., Both writers..., However..., Likewise..., In the same way..., While...

Revision Guide Page 71

TOTAL FOR SECTION A = 56 MARKS



Time

You should spend about **45 minutes** on Section B including **planning and checking time** – for example, **5 minutes planning, 35 minutes writing and 5 minutes checking.**

Unlocking the question

You need to **answer only one** of the writing questions. Read them both carefully before deciding. Choose the one you have the most detailed ideas about.

Unlocking the question

When you have decided which question to answer, read it again to make sure you fully understand the **audience, purpose and form** (text type). For example, for Question 9 here, the audience is readers of the sports magazine, the purpose is to explain your sporting challenge and which charity you are supporting, and the form is an article.

Revision Guide

Pages 50–53, 56–58

SECTION B – Transactional Writing

Answer **ONE** question. You should spend about **45 minutes** on this section.

Write your answer in the space provided.

EITHER

- *8 Write a review of a place you have visited for a website run by your local council.

In your review, you could write about:

- a place abroad, somewhere in the UK or in your home town
- the facilities and activities available at the place you have visited
- why you enjoyed visiting this place

as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *9 A sports magazine has asked for contributions from people taking on sporting challenges to raise money for charity.

Write an article for the magazine about the sporting challenge you have decided to take on and the charity you are supporting.

In your article, you could:

- explain which charity you are raising money for and why
 - describe what your challenge will involve
 - describe the difficulties you will face as you complete the challenge
- as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Watch out!

Pay attention to vocabulary and SPaG!
Your writing for Section B will be marked for the accurate and appropriate use of vocabulary, **S**pelling, **P**unctuation and **G**rammar. Save five minutes to check your work when you've finished writing and proofread it for mistakes.

Revision Guide
Pages 91–94

Hint

Make a plan before you start writing. Use the bullet points in the question to help you think of key points to make. Make a list of these – aim for about three key points. Then add more ideas to each of your key points. Check that each point in your plan is clear and that you haven't repeated yourself.

Revision Guide
Pages 65–66

Hint

When you plan, keep your audience, purpose and form in mind. Think about the **features of the form** you might need to include, such as headings and sub-headings in an information guide.

Revision Guide
Pages 56–58

Watch out!

Make sure you think about how to **sequence your key points** when planning. Adding detail to your plan is useful, but it's important not to forget about a **clear organisation and structure**.

Revision Guide

Pages 65–66

Hint

Remember: each point that you make will need to be developed with **evidence**, such as facts, expert opinions or personal anecdotes.

Revision Guide Page 27

Hint

If you are using **expert evidence, facts or statistics** in your writing, you can make them up – as long as they are believable and relevant to your point.

Watch out!

Take care to punctuate any quotations you include correctly. Use **quotation marks** to enclose the words you are quoting.

Revision Guide Page 88

Handwriting practice area with 20 sets of dotted lines for writing.

Hint

When you add detail to your ideas, think about your **audience**. For example, Question 8 asks for a review for a website run by your local council, so you should consider what might appeal to people interested in the area.

Revision Guide Page 53

Aim higher

You can use **colloquial language** very occasionally for effect – for example, to stop the tone of your writing becoming too formal. Choose any examples you include with care – keep your audience and purpose in mind!

LEARN IT!

Learn the spellings of common **homophones** (words that sound the same), such as: your/you're; there/their/they're; to/too/two; allowed/aloud; we're/where/wear/were; of/off; past/passed; our/are.

Revision Guide

Hint

Use a range of appropriate **structural and rhetorical devices** to engage your audience, such as rhetorical questions, direct address, repetition, lists, alliteration and hyperbole.

Revision Guide

Pages 75–77

Watch out!

Take care not to overuse **rhetorical devices** – check they are appropriate and think about where they will be most effective. For example, a rhetorical question can be an effective way to establish your point of view or challenge the audience; repetition can emphasise a key point, as long as the word or phrase you are repeating has real impact.

Revision Guide

Pages 75–77

Hint

Make your sentences more interesting by starting them in different ways. For example, with: a **pronoun** (I, we); an **article** (the, a); a **preposition** (above, behind); a **present participle** (running, hurrying); an **adjective** (slow, quiet); an **adverb** (happily, quickly); a **conjunction** (if, although).

Revision Guide

Pages 82–84

LEARN IT!

Use **apostrophes** correctly in **contractions** (don't, hasn't) and to show **possession** ('the charity's donations, the fundraisers' efforts...').

Revision Guide Page 88

Watch out!

Apostrophes are **not** used to indicate that a noun is plural – for example, the plural of carrot is carrots, **not** carrot's.

Revision Guide Page 88

Aim higher

Consider using advanced punctuation. For example, **brackets** can be used in pairs to add information in a humorous way; **colons** can introduce an example, a list or an explanation.

Revision Guide Page 89

Watch out!

Don't rush your **conclusion**. Include ideas for the conclusion in your plan, and make sure it leaves the reader with a lasting impression. It can be used to sum up your ideas but avoid just repeating them. Instead, try to convey a clear final message.

Revision Guide Page 68

Hint

Always **check your work** carefully. Look out for: spelling mistakes, missing or incorrect punctuation, and grammatical errors. Read your writing through slowly to ensure it makes sense.

Revision Guide Page 94

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 96 MARKS

Paper 1: Fiction and Imaginative Writing

Time allowed: 1 hour 45 minutes

There are 24 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–4 on pages 35–37.

In this extract from a short story, the narrator, who has lost his way on the moors, is trying to get back to his lodgings. He has just managed to flag down a coach to take him on his way.

The Phantom Coach: Amelia B. Edwards

"How intensely cold it is to-night," I said, addressing my opposite neighbour.

He lifted his head, looked at me, but made no reply.

"The winter," I added, "seems to have begun in earnest."

Although the corner in which he sat was so dim that I could distinguish none of his features very clearly, I saw that his eyes were still turned full upon me. And yet he answered never a word. 5

At any other time I should have felt, and perhaps expressed, some annoyance, but at the moment I felt too ill to do either. The icy coldness of the night air had struck a chill to my very marrow¹, and the strange smell inside the coach was affecting me with an intolerable nausea. I shivered from head to foot, and, turning to my left-hand neighbour, asked if he had any objection to an open window?

He neither spoke nor stirred. 10

I repeated the question somewhat more loudly, but with the same result. Then I lost patience, and let the sash² down. As I did so, the leather strap broke in my hand, and I observed that the glass was covered with a thick coat of mildew, the accumulation, apparently, of years. My attention being thus drawn to the condition of the coach, I examined it more narrowly, and saw by the uncertain light of the outer lamps that it was in the last stage of dilapidation. Every part of it was not only out of repair, but in a condition of decay. The sashes splintered at a touch. The leather fittings were crusted over with mould, and literally rotting from the woodwork. The floor was almost breaking away beneath my feet. The whole machine, in short, was foul with damp, and had evidently been dragged from some outhouse in which it had been mouldering away for years, to do another day or two of duty on the road. 15

I turned to the third passenger, whom I had not yet addressed, and hazarded one more remark.

"This coach," I said, "is in a deplorable condition. The regular mail, I suppose, is under repair?" 20

He moved his head slowly, and looked me in the face, without speaking a word. I shall never forget that look while I live. I turned cold at heart under it. I turn cold at heart even now when I recall it. His eyes glowed with a fiery unnatural lustre³. His face was livid as the face of a corpse. His bloodless lips were drawn back as if in the agony of death, and showed the gleaming teeth between.

The words that I was about to utter died upon my lips, and a strange horror – a dreadful horror – came upon me. My sight had by this time become used to the gloom of the coach, and I could see with tolerable distinctness. I turned to my opposite neighbour. He, too, was looking at me, with the same startling pallor in his face, and the same stony glitter in his eyes. I passed my hand across my brow. I turned to the passenger on the seat beside my own, and saw – oh Heaven! how shall I describe what I saw? I saw that he was no living man – that none of them were living men, like myself! A pale phosphorescent⁴ light – the light of putrefaction⁵ – played upon their awful faces; upon their hair, dank with the dews of the grave; upon their clothes, earth-stained and dropping to pieces; upon their hands, which were as the hands of corpses long buried. Only their eyes, their terrible eyes, were living; and those eyes were all turned menacingly upon me! 25

A shriek of terror, a wild unintelligible cry for help and mercy, burst from my lips as I flung myself against the door, and strove in vain to open it. 30

¹marrow – a substance found inside bones

²sash – window frame; a sash window has two sliding frames

³lustre – a soft sheen or glow

⁴phosphorescent – glowing softly without giving out heat

⁵putrefaction – the process of rotting 35

SECTION A – Reading

Read the text provided on page 34 and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

- 1 From lines 1–7, identify a phrase which shows why the narrator did not feel annoyed when the neighbour failed to answer.

(1 mark)

.....

- 2 From lines 11–16, give **two** ways in which the writer shows that the coach is in a dangerous condition.

You may use your own words or quotations from the text.

(2 marks)

1

.....

2

.....



Time

Don't spend too long on these questions. You should spend about **1 hour** on Section A: about **2 minutes per mark**, with **10 minutes to read the text and check your answers**. That's about **2 minutes for Question 1** and about **4 minutes for Question 2**.

Unlocking the question

Underline the key words in the question. Be clear about how many pieces of information the question is asking for. For example, Question 2 asks for **two** ways, so you need to give two examples.

Revision Guide

Pages 5, 7, 10–11

Hint

You could draw a box around the lines in the extract that you need to look at. This will help you to **focus on the correct text**.

Watch out!

If you need more lines than the ones provided on the exam paper, you are probably writing too much.

- 4 In this extract, there is an attempt to show an unsettling experience. Evaluate how successfully this is achieved. Support your views with detailed reference to the text.

(15 marks)



Spend about **30 minutes** on this question. Take a couple of minutes to plan before you start writing.

Unlocking the question

Before you start your answer, **identify the focus** of the question by underlining the key words. Here, the focus is the writer's description of an unsettling experience. You could start by thinking about **why** it is unsettling, and **how** the writer shows this.

Revision Guide Page 5

Unlocking the question

This question is about the **whole extract**. Keep this in mind when you plan and write your answer.

LEARN IT!

To evaluate fiction, think about **SITE** (Settings, Ideas, Themes, Events). Which aspects help to make the text successful? Include ideas about relevant aspects in your plan.

Revision Guide
Pages 42–43

**Unlocking
the question**

Evaluate means to assess something and come to a judgement about it. Think about what the overall effect might be on the reader; then make your judgement – how well has the focus of the question been achieved?

Watch out!

Don't just retell the story. Instead, comment on the **overall effect** of the extract on the reader. Use phrases like 'at this point the reader might think/feel...', 'the effect of this on the reader might be...' or 'this might make the reader feel...'.

Hint

Approach the extract **chronologically** to show how the effect is built up throughout the text.

Watch out!

This question asks you to evaluate the success of an extract, but the extract will always be from the work of a well-regarded 19th-century author. Focus on **evaluating the effect of the text on the reader**, rather than on criticising the extract itself.

LEARN IT!

Use evaluative words in your answer: successful, powerful, effective, creative, pleasing.

Handwriting practice area with 20 horizontal dotted lines.

Aim higher

Use clear, **evaluative language** to comment on how successfully the writer has achieved the focus of the question. Use words such as, for example, effective, successful, powerful, creative, emphasises and highlights. Use a range of phrases to describe the effects of a text on the reader. For example, 'Readers would be intrigued...', 'This might make the reader empathise with...', 'Readers would share the feelings of...', 'Readers might worry that...'

Revision Guide Pages
43 and 45

Watch out!

This question is worth 15 marks so you need to write a developed answer, but if you always need more paper, you are probably writing too much!

TOTAL FOR SECTION A = 24 MARKS



Time

Section B is worth more marks than Section A, so give yourself enough time here. Spend about **45 minutes** on Section B and use the first **10 minutes to plan**. That leaves you about **35 minutes to write** and **check** your answer. Remember – you only need to answer **either** Question 5 **or** Question 6.

Unlocking the question

Read the question carefully. If it says 'you, or someone you know' it means you can write in the **first person** (I, me, we) or **third person** (him, her, they).

Revision Guide Page 79

Watch out!

Pay attention to **vocabulary and SPaG!** Your writing for Section B will be marked for the accurate and appropriate use of vocabulary, **S**pelling, **P**unctuation and **G**rammar. Save five minutes to check your work when you've finished writing and proofread it for mistakes.

Revision Guide

Pages 91–94

SECTION B – Imaginative Writing

Answer **ONE** question. You should spend about **45 minutes** on this section.

Write your answer in the space provided.

EITHER

- *5 Write about a time when you, or someone you know, felt left out.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *6 Look at the images provided.

Write about an uncomfortable journey.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Hint

In the exam, you will probably write a short story (real or imagined). Make sure your story has a clear beginning, middle and end.

Revision Guide

Pages 57–63

Aim higher

Consider a five-part structure: **exposition** (beginning), **rising action** (introduction of problem), **climax** (high point), **falling action** (winding down), **resolution** (ending). Keep your focus tight – remember that you only have about 30 minutes to complete the story.

Revision Guide Page 60

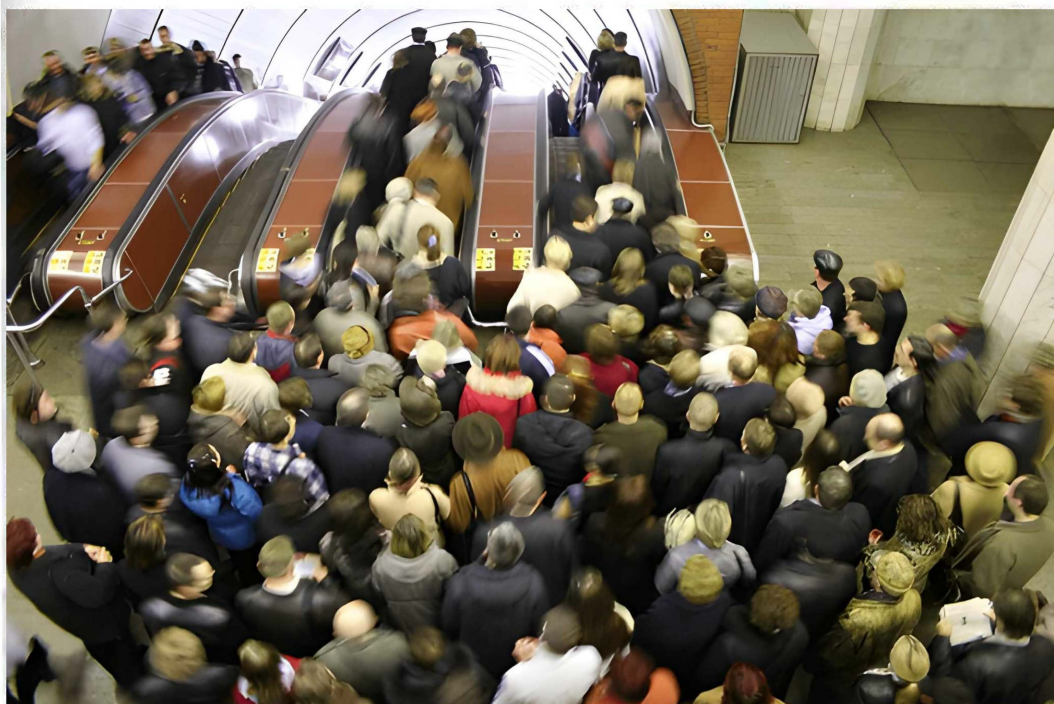
Hint

Make a plan before you start writing – for example, try picturing the scene in your mind (or use the images provided). Ask yourself questions such as:
‘Who is there?’
‘What is happening?’
‘What is nearby?’
‘What’s just out of sight?’

Revision Guide Page 61

Hint

You could divide your writing time into three 10-minute chunks: 10 minutes on the beginning, 10 minutes on the plot development in the middle, and 10 minutes on the ending. Stop after each section and check that what you have written makes sense.



Hint

Make your sentences more interesting by starting them in different ways. For example, with: a **pronoun** (I, we); an **article** (the, a); a **preposition** (above, behind); a **present participle** (running, hurrying); an **adjective** (slow, quiet); an **adverb** (happily, quickly); a **conjunction** (if, although).

Revision Guide

Pages 82–84

LEARN IT!

Make sure you **punctuate dialogue correctly**.

Enclose the words that are spoken in speech marks. Don't forget to include punctuation just before the closing speech marks. For example, 'Come out and play,' my brother begged me.

Revision Guide Page 88

Hint

If the question gives you a choice, think carefully about which **narrative voice** you will use. Use the **first person** to tell the story in one person's voice and let your audience in on their thoughts and feelings. If you want to reveal the thoughts and feelings of more than one character, use the **third person**.

Revision Guide Page 79

Handwriting practice area with 20 sets of dotted lines for writing.

LEARN IT!

Learn and revise words with **tricky spellings** – for example, *necessary*, *definitely* and *separately*. Make a list of the ones you regularly get wrong and practise spelling them correctly.

Revision Guide Page 93

LEARN IT!

Make sure you know the difference between **homophones** such as *affect/effect*, *who's/whose* and *past/passed*.

Revision Guide
Pages 91–92

Aim higher

Brackets can be used in pairs to add information that isn't essential to your main point. In the following example, they hint that the narrator has a difficult relationship with her mother: 'My mother (shouting as usual) refused to let me go'.

Revision Guide Page 89

LEARN IT!

Use **possessive apostrophes** correctly. They go before the 's' (for example, 'the teacher's voice') unless the word is plural, in which case they go after the 's' (for example, 'the teachers' voices').

Revision Guide Page 88

Hint

Use **figurative language** – similes, metaphors and personification – to create strong pictures in the reader's mind.

Revision Guide Page 77

Watch out!

Don't end your writing too suddenly. Include ideas for a **strong ending** in your plan and leave yourself enough time to make it convincing and satisfying for the reader. For example, is there a way you can link the end back to the beginning?

Revision Guide Page 63

Aim higher

To make your narrative structure more exciting for the reader, think about using techniques such as **flashback**. Start with a tense or dramatic event, then go back in time to describe how it happened.

Handwriting practice area with 20 sets of dotted lines for writing.

LEARN IT!

Remember the difference between **its** and **it's**. **It's** is an abbreviation of 'it is', while **its** means something belonging to **it**.

Revision Guide Page 91

Aim higher

An **ellipsis** can suggest a **dramatic pause** in dialogue ('Whatever it is... you can tell me') or indicate that someone is falling silent ('You can't be serious...'). But be careful not to over-use this technique.

Revision Guide Page 89

Hint

Always **check your work** carefully. Look out for spelling mistakes, missing or incorrect punctuation, and grammatical errors. Read your writing through slowly to ensure it makes sense.

Revision Guide Page 94

Watch out!

Unless you are using an advanced narrative technique such as flashback, it is usually best to stick to the same **tense** throughout. For example, if you start in the past tense ('I wandered through the deserted park...') then make sure you use the past tense throughout your writing.

Aim higher

Use **advanced punctuation** correctly.
For example, you can use a **semi-colon** instead of a conjunction to link two connected ideas: 'There was no way I was going into the house alone; I was simply too scared'.

Revision Guide Page 89

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 64 MARKS

Paper 2: Non-fiction and Transactional Writing
Time allowed: 2 hours and 5 minutes
There are 56 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–3 on pages 49–50.

TEXT 1

Extract from a speech given by Neil Gaiman at the Barbican Centre in London on 14 October 2013.

Neil Gaiman is a journalist and author. In 2013 he gave a speech for The Reading Agency, in which he shared his views about libraries and reading. The Reading Agency is a company that aims to make reading accessible for everyone.

Fiction has two uses. Firstly, it's a gateway drug to reading. The drive to know what happens next, to want to turn the page, the need to keep going, even if it's hard, because someone's in trouble and you have to know how it's all going to end...

...that's a very real drive. And it forces you to learn new words, to think new thoughts, to keep going.

I don't think there is such a thing as a bad book for children. Every now and again it becomes fashionable among some adults to point at a subset¹ of children's books, a genre, perhaps, or an author, and to declare them bad books, books that children should be stopped from reading. It's tosh. It's snobbery and it's foolishness.

5

We need our children to get onto the reading ladder: anything that they enjoy reading will move them up, rung by rung, into literacy.

And the second thing fiction does is to build empathy. When you watch TV or see a film, you are looking at things happening to other people. Prose fiction is something you build up from 26 letters and a handful of punctuation marks, and you, and you alone, using your imagination, create a world, and people it and look out through other eyes. You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a me, as well. You're being someone else, and when you return to your own world, you're going to be slightly changed.

10

15

Fiction can show you a different world. It can take you somewhere you've never been.

And while we're on the subject, I'd like to say a few words about escapism. I hear the term bandied about² as if it's a bad thing.

If you were trapped in an impossible situation, in an unpleasant place, with people who meant you ill, and someone offered you a temporary escape, why wouldn't you take it? And escapist fiction is just that: fiction that opens a door, shows the sunlight outside, gives you a place to go where you are in control, are with people you want to be with; and more importantly, during your escape, books can also give you knowledge about the world and your predicament, give you weapons, give you armour: real things you can take back into your prison. Skills and knowledge and tools you can use to escape for real.

20

I was lucky. I had an excellent local library growing up. I had the kind of parents who could be persuaded to drop me off in the library on their way to work in summer holidays, and the kind of librarians who did not mind a small, unaccompanied boy heading back into the children's library every morning and working his way through the card catalogue, looking for books with ghosts or magic or rockets in them, looking for vampires or detectives or witches or wonders.

25

They were good librarians. They liked books and they liked the books being read. They taught me how to order books from other libraries on inter-library loans. They had no snobbery about anything I read. They just seemed to like that there was this wide-eyed little boy who loved to read, and would talk to me about the books I was reading, they would find me other books in a series, they would help.

30

Libraries are about Freedom. Freedom to read, freedom of ideas, freedom of communication. They are about education (which is not a process that finishes the day we leave school or university), about entertainment, about making safe spaces, and about access to information.

35

¹subset – a small group within a bigger category

²bandied about – talked about in a casual way

Read the text below and answer Questions 4–7 on pages 53–58.

TEXT 2

Extract from 'In My Wildest Dreams' by Leslie Thomas (1984).

This is an edited extract from an autobiography written by the best-selling author Leslie Thomas. Thomas is describing his visits to the library as a young boy in the 1930s and 1940s, and how this introduced him to reading.

It was *Wops the Waif*¹ followed by *Murder in the Mews*² that began my life of reading, indeed my education, for I have had little other. Even today I find anything but the most basic mathematics beyond me, I know no sciences, nor any languages, and it was years before I was relatively certain what an adverb was.

Murder in the Mews terrified me. I sat by our fire, in one of the armchairs of the three-piece suite – with Tussy our black and white puffy cat on my lap, daring myself to go on for another page as though physically creeping through the murderous mews itself, squinting at the shadows of our familiar room.

My mother's taste in literature and music was 'anything light', which included, oddly, murder mysteries and Handel's *Messiah*³.

'Something light for my Mam,' I would tell the library lady when I went to change my books. Usually she would send me home with Ethel M. Dell⁴ or someone similarly romantic but once, perhaps as a joke, she gave me *Das Kapital*⁵ which my mother said she couldn't understand for the life of her.

When I was old enough to belong to the library a new world opened up for me. I read my first 'William' book⁶ and went around for days wearing a bemused grin because I had discovered something wonderful. After that I read them all. I would go home clutching the book preciously, peeping into it on the bus or walking along the street. In the house I would wriggle deeply into the armchair and enjoy the luxury of beginning. I imagined myself with the urchin⁷ William, Henry, Douglas and Ginger, roaming an idyllic boys' countryside populated with tramps and hay ricks, with Jumble the dog and occasionally Violet Elizabeth Bott, who always threatened to be sick.

One day my mother brought a pile of Sexton Blake detective magazines back from the house where she worked as a cleaner. She had been engrossed in one of them as she came home over the sloping fields and had tripped, hurting her leg. She limped the rest of the way, still reading. I was supposed to be deep in extra studies for the entrance examination for Belle Vue Central School. But the lure of Sexton Blake proved irresistible and I spent a furtive evening immediately before the exam reading the adventures, my homework put aside. When, pessimistically, I opened the English examination paper the next morning the first sentence I saw was: 'Write a Detective Story'. I passed the examination and started at the Belle Vue School in the following September.

¹Wops the Waif – a story about a homeless boy in early twentieth-century London

²Mews – a row of homes converted from old stables

³Handel's Messiah – Messiah is a piece of classical music by the composer Handel

⁴Ethel M. Dell – an author of romantic fiction, popular in the 1930s and 1940s

⁵Das Kapital – a major work of non-fiction by Karl Marx, an economist and philosopher

⁶'William' book – author Richmal Crompton wrote a series of stories about a young school boy called William; William's friends are Henry, Douglas and Ginger, and Violet Elizabeth Bott is a regular character

⁷urchin – scruffy child

SECTION A – Reading

Read Text 1. Then answer Questions 1–3.

You should spend about 1 hour 20 minutes on the **WHOLE** of Section A (Questions 1–7).

Write your answers in the spaces provided.

- 1 From lines 30–31, identify **two** pieces of information about the librarians.

(2 marks)

1

2

- 2 From lines 25–29, give **two** types of people who helped Gaiman get his love of reading.

You may use your own words or quotations from the text.

(2 marks)

.....

.....

.....

.....



Time

Don't spend too long on these questions. You should spend about **1 hour 20 minutes** on Section A, including **reading and checking time**. When you answer the questions, spend about 1 minute per mark. That's about **2 minutes** for Question 1 and about **2 minutes** for Question 2.

Hint

You could draw a box around the lines in the extract that you need to look at. This will help you to **focus on the correct text**.

Watch out!

Make sure your answers stick to the **question focus**. For example, here, the focus of Question 1 is information about the librarians.

Hint

For both of these questions, you can answer with **short, carefully chosen quotations** or you can **paraphrase** the text. You don't need to write in full sentences.



Spend about **15–20 minutes** on this question, including reading and checking time.

Unlocking the question

The first two bullet points are there to remind you to look at both language **and** structure, but the final bullet point is the most important. You **must** show understanding of the **effect** on a reader of any features or techniques that you find.

Unlocking the question

A good way to start is to consider the **audience** and **purpose** of the text. For example, here, Text 1 is an extract from a speech.

Hint

When you analyse structure, always look at the **opening** and the **ending** of the text. Writers often start with an engaging or challenging statement, or with an exciting anecdote. Endings are often used to sum up a writer's viewpoint.

Hint

Look out for changes in **tone** or the introduction of a **contrasting argument**. This might suggest a shift in the writer's viewpoint or focus.

3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural features and techniques
- the effect on the reader.

Support your views with detailed reference to the text.

(15 marks)

Hint

Look at the information provided just before the start of the text for clues about the writer's **viewpoint**. For example, Text 1 is from a speech given on behalf of a company that promotes reading. This suggests that the writer will attempt to engage his audience by persuading them that books and libraries are good.

LEARN IT!

Make sure you can explain the effects of a **wide range of structural techniques** such as sentence types and lengths, punctuation, contrasts in tone and ideas, and the repetition of words and ideas. Remember: it's more important to **explain the effect** than to name the technique.

Revision Guide

Pages 25–26, 28–30, 89

Aim higher

Consider the writer's choice of **vocabulary**. Can you see any patterns? For example, in Text 1 you could think about the combined effect of 'escape', 'armour', 'weapons' and 'prison'.

Revision Guide Page 19

Watch out!

Don't just list every feature you find. Make **clear points** about how the **writer interests and engages the reader**. For example, you could make the point that, in Text 1, Gaiman engages the reader by showing his passion for books and reading. You could then select two or three examples of language and/or structure that support this, and briefly explain the effect of each example.

Hint

Consider a **wide variety of language techniques**, including rhetorical devices such as emotive language and alliteration, word classes and even figurative language like metaphor. Remember to **explain the effect** – how your examples interest or engage the reader.

Revision Guide

Pages 18–20, 25–26

LEARN IT!

Use **short, embedded quotations** where possible to focus on specific language points. Always use quotation marks and make sure you copy the quotations down correctly from the extract.

Revision Guide Page 14

Read Text 2. Then answer Questions 4–7.
Write your answers in the spaces provided.

- 4 From lines 1–3, identify **one** result of Leslie Thomas's poor education.

(1 mark)

.....
.....

- 5 From lines 20–21, identify the phrase which shows what Thomas should have been doing the night before his entrance exam.

(1 mark)

.....
.....



Time

These short questions are only worth one mark each – only spend about **one minute** on each question.

Unlocking the question

You don't need to answer either of these questions using full sentences. Don't waste time by writing too much.

Unlocking the question

Read the question carefully to find out how many points you need to make in your answer. Here, Question 4 makes it clear by stating '**one**' and Question 5 uses the words '**the phrase**'.

Hint

Pay attention if **line numbers** are given in the question. You need to look **only at this section** of the text to find the answer.

Watch out!

Each part of these questions is only worth **one mark** – don't spend too long on your answers.



Spend about **15–20 minutes** on this question, including reading, planning and checking time.

Unlocking the question

Before you start your answer, **identify the question focus** by underlining the **key words**. Here, you are being asked to evaluate how successfully the writer engages the reader with the description of his childhood reading.

Unlocking the question

This question is about the **whole** extract. Keep this in mind as you plan and write your answer.

Unlocking the question

To **evaluate** means to assess something and make a judgement about it. One way to do this is to think about the writer's **purpose** and to consider **how well** this has been achieved. For example, this extract is from an autobiography, so it should give the reader a feel for the character of the writer and the events he describes.

Revision Guide
Pages 42 and 44

Hint

Take a couple of minutes to plan your answer before you start writing.

Revision Guide Page 44

- 6 In this extract, the writer tries to engage the reader through the description of his childhood reading.
Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

(15 marks)

Hint

A good way to approach a non-fiction text is to skim read it first to identify the writer's **main themes**. In Text 2, the main theme is reading and libraries – you need to consider what Thomas says about them, and why. You can then think about which other elements of **SITE** (Settings, Ideas, Themes, Events) might be relevant to the question focus and **evaluate the effect** of the points you make on the reader.

Revision Guide
Pages 42 and 44

Watch out!

If you use **SITE** as a structure for your answer, be selective. In Text 2, for example, Thomas writes about his mother coming home over fields, but it is not her fall or the setting that is important here – the important thing is the **theme** of books being distracting. The only really important setting is the library.

Watch out!

You don't need to analyse the language in evaluate questions, so you don't need to use quotations – but you **must** back up all your points with **detailed reference** to the text. If you do use quotations, make them short and embed them into your sentences.

Revision Guide Page 14

Watch out!

If a non-fiction text has some form of narrative structure, like the autobiographical extract in Text 2, make sure you don't just tell the story. Comment on the **overall effect** of the extract on the reader.

Watch out!

It's not enough just to say 'this is successful' or 'It is effective when...'. Make sure you **explain why and how** an aspect is successful. Think about using the word 'because' in your evaluations.

Revision Guide Pages
42 and 44

Watch out!

This question asks you to evaluate the success of an extract, but the extract will always be from the work of a well-regarded author. **Focus on evaluating the effect of the text on the reader**, rather than on criticising the extract itself.

Aim higher

Evaluate the **effect of the text on a wide variety of readers**. For Text 2, for example, you could think about readers who had a similar childhood to Thomas, but also about younger people who might have had very different experiences.

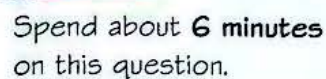
Refer to both texts in your answers.

Write your answer in the space provided.

- What similarities do these experiences share in these extracts?

Use evidence from **both** texts to support your answer.

(6 marks)



Read the question carefully before you start your answer. **Underline key words** so that you are sure about what details you need to find in the texts. This question asks about similarities, so don't waste time looking for differences.

You must use details from the extracts as **evidence** to support your points. These can be **quotations** or you can **paraphrase** the text, but remember – keep quotations brief and accurate, and if you paraphrase take care not to change the meaning.

Watch out!

Make sure you **stick to synthesis** – don't waste time analysing the texts for this question.

Watch out!

You don't need to use every similarity you find. Three similarities will be enough, as long as you show an understanding of the **range of similarities** in the texts.



checking time.

the question

effective answer:

Revision Guide Page 38

the question

opening sentences.

Pages 34, 37–40

Hint

more personal tone.

- perspectives about the importance of reading.

You should write about:

- how they are similar/different.

Support your answer with detailed references to the texts.

(14 marks))

This image shows a full page of a handwriting practice worksheet. It features approximately 20 horizontal rows. Each row is defined by two parallel dashed lines, creating a series of uniform channels for letter height. The background is plain white, and there are no margins or additional markings on the page.

Hint

Structure your comparison clearly. Start by giving a short overview of the extracts and their purposes. Next, make a point about Text 1, give evidence, and comment on the writer's ideas and methods. Then do the same with a comparative point about Text 2.

Revision Guide Page 40

Hint

Always make it clear which text you are referring to – either by using the writer's name, or by referring to 'Text 1' and 'Text 2'.

Hint

Consider the overall structure of the texts by looking at how they begin and end. Here, for example, both extracts begin and end by stressing the importance of reading. However, they do this in different ways – Gaiman uses strong persuasive language, whereas Thomas starts and ends with a reference to his education.

Revision Guide Page 30

Watch out!

The 20th-century text may contain ideas that seem unfashionable or even unpleasant to the modern reader. But don't just say that it is 'old-fashioned' – think about what this suggests about the attitudes of the writer.

Back up each comparative point you make with evidence from the text. Use **short, embedded quotations** for your language points and **detailed textual references** when writing about structure.

LEARN IT!

Make sure you are familiar with a wide range of **language and rhetorical devices**. Which have the writers chosen to use? What effects do they have?

Revision Guide
Pages 18–20, 25–26

You don't need to use every similarity or difference you find. Just make sure that you cover a **wide range of comparisons**. For example, if there are several comparisons to make about the writers' attitudes to libraries, you could make this clear by writing 'The writers express several similar ideas about libraries...', then use one idea as an example by continuing 'For example, they both feel...'

60

SECTION B – Transactional Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

- *8** Write a section for a guidebook about reading aimed at new Year 7 students.

In your text, you could include:

- your views on how reading can help students at school
- your views on reading traditional books or magazines versus reading on digital devices
- suggestions for different types of texts Year 7 students could try as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *9** Your local newspaper has asked for articles with the title 'Who needs libraries in this age of technology?'

Write an article for the newspaper giving your views.

In your article, you could:

- state what libraries are used for, and who uses them
- describe the types of technology people use instead of libraries
- explain whether you feel libraries are a waste of money and/or your ideas about why libraries are useful in an age of technology as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)



You should spend about **45 minutes** on Section B including **planning and checking** time – for example, **5 minutes planning, 35 minutes writing and 5 minutes checking** your work.

Unlocking the question

You need to **answer only one** of the writing questions. Read them both carefully before deciding. Choose the one you have the most detailed ideas about.

Unlocking the question

The writing questions will be on a similar topic to the reading texts in Section A, so you could use these extracts to generate ideas. However, **your answer must be your own work** – if you do use ideas from the reading texts, only use a few key points and develop them to make them your own. Don't just copy the text into your answer.

Watch out!

Pay attention to
vocabulary and SPaG!

Your writing for Section B will be marked for the accurate and appropriate use of vocabulary, **Spelling, Punctuation and Grammar**. Save five minutes to check your work when you've finished writing and proofread it for mistakes.

Revision Guide

Hint

Make a plan before you start writing – for example, a spider diagram or a list of bullet points. Include ideas for about five or six paragraphs (including your introduction and conclusion).

Revision Guide

Hint

If you use a spider diagram to plan your answer, make sure you **number the points** on your plan. This will help you to structure your answer in a clear sequence.

Hint

Include ideas for your **introduction** in your plan. Aim to make your opening as engaging as possible, but make sure it suits your audience and purpose.

Revision Guide Page 67

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Hint

If you read the questions and feel you don't have much personal experience of, or strong feelings about, the topic – for example, libraries – don't panic. You don't have to write as yourself. Instead, you could write in the role of someone else – for example, somebody who would use a library regularly.

Watch out!

Stay focused on the question throughout your answer. Making a plan before you start writing will help you with this.

Hint

Use a range of **structural features** for effect and make sure they are appropriate for the form of your writing. Examples of structural features include headings and sub-headings, introductions, different types and lengths of sentences, and conclusions.

Revision Guide

Pages 56–58, 67, 82–84

Hint

Think about your **audience**. What is their view on the topic likely to be? If they might oppose your ideas, use **counter-arguments** to point out why they are wrong.

Revision Guide Page 53

Aim higher

Use a **wide range of ambitious vocabulary** and choose your words for impact. For example, using emotive language is a way of shaping your audience's response.

Revision Guide

Pages 73–74

LEARN IT!

Learn and revise words with **tricky spellings**, such as necessary, definitely and separately. Make a list of the ones you regularly get wrong and practise spelling them correctly.

Revision Guide

Pages 91–93

Hint

Link your **paragraphs** together clearly to help your audience to follow your ideas. Use **adverbials** – for example, furthermore, therefore, significantly, on the other hand – to signpost the direction your writing is taking.

Revision Guide

Pages 70–71

Hint

Choose the **language devices** and the **words** you use with care and for effect. Thinking about the **connotations** of your vocabulary choices will help with this.

Revision Guide

Pages 19, 73–77

Handwriting practice area with 20 sets of dotted lines for writing.

Hint

Use a range of punctuation. **Commas** are especially useful when used appropriately. They can be used to separate clauses in a sentence (for example, 'The house, which dominated the skyline, was still and silent as I approached') or to separate items in a list (for example, 'I felt empty, cold and alone').

Revision Guide Page 87

Watch out!

Be careful how you end your sentences. **Avoid comma splices** – when you join two sentences with a comma ('The dog barked, he was hungry'). Instead, use a full stop to separate them ('The dog barked. He was hungry.') or a conjunction ('The dog barked because he was hungry').

Revision Guide Page 86

Hint

Always **check your work** carefully. Look out for: spelling mistakes, missing or incorrect punctuation, and grammatical errors.

Revision Guide Page 94

Build up a bank of **synonyms** for words that you use regularly in your writing. For example, instead of repeating 'idea', you could use opinion, viewpoint, notion or concept.

Revision Guide Page 73

Aim higher

If a question asks you to respond to a statement or a title – as Question 9 does here – think carefully about as many points relating to that statement or title as you can. Consider different viewpoints as well as your own. What might people whose views are different to your own think about the topic?

Hint

Consider using an **anecdote** to provide detail for at least one of your points. You can either make it up or use the experiences of real people that you know. For example, for Question 9 here you could think about family members or friends who use a library regularly.

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 96 MARKS

SECTION A – Reading

Read the text provided on page 1 and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

Hint

Turn to page 1 to re-read the extract.

Question 1 is only worth one mark, so the student only gives one phrase in their answer.

The student answers with a short quotation – it's fine to choose the shortest possible quotation that answers the question.

Appropriate short quotation given – as for Question 1, it's fine to use a short quotation here.

Alternative answers

Answers to Question 2 could also include:

- 'a commanding figure'
- 'shining hat'
- 'neat brown gaiters'.

- 1 From lines 1–2, identify a phrase which suggests that Dr Watson feels sorry for the man in the street.

(1 mark)

'It seems rather sad'

- 2 From lines 10–12, give two ways in which the writer shows that the visitor cares about his appearance.

You may use your own words or quotations from the text.

(2 marks)

1 'rich style'

2 He had well-cut trousers.

The student uses the two-part layout to give two clear answers.

Good use of paraphrase that does not change the meaning of 'well-cut pearl-grey trousers' in the extract.

Hint

Read the notes below,
then look at the sample
answer on page 69.

- 3 In lines 20–26, how does the writer use language and structure to show the change in the visitor's mood?

Support your views with reference to the text.

(6 marks)

**Writing a
good answer**

Good answers will include:

- analysis of how both **language** and **structure** are used to create effects and influence the reader
- references to the writer's use of vocabulary, sentence structure and other language features
- a discriminating (carefully chosen) selection of short quotations or close reference to the text to clarify the points being made
- a close focus on the question – identifying the range of moods the visitor displays.

Possible language points:

- A build-up of action verbs is used to suggest the visitor's fear – 'puffing and blowing', 'rushed', 'pulled'.
- Descriptions of the visitor's actions emphasise his extreme agitation – 'swayed', 'plucked at his hair'.
- The repetition of 'still' reinforces the sense that the visitor is still anxious, even though he is now in the house.
- Adverbs ('suddenly'), conjunctions ('but') and prepositions ('then') are used to show an increase in the visitor's agitation.
- The emotive language in 'so fixed a look' and 'grief and despair' highlights the visitor's agitated mental state.
- The phrase 'extreme limits' emphasises the visitor's troubled state of mind.

Possible structure points:

- A new paragraph with the repetition of 'puffing' is used to show that the visitor's struggle continues inside the house.
- The new paragraph starts with the phrase 'A few moments later', which indicates the brief passage of time.
- Sentences start with an emphasis on the passage of time – 'A few moments later', 'For a while', 'Then'.
- The temporal (time) adverb 'Then' is used at the start of a sentence to emphasise the visitor's agitated actions.
- Multi-clause sentences add detail about the visitor's actions, suggesting his increasing despair.

Adverbial 'for example' used to introduce relevant, embedded quotations.

Immediate focus on the question.

Close focus on question, with a key language technique clearly identified.

Hint

Look at this sample answer to Question 3. Refer back to the notes on page 68, then look to see how some of the points are used here.

Q3: sample answer

The visitor's mood changes from fear to panic and despair. Conan Doyle suggests the visitor is frightened by using a build-up of action verbs.

For example, he is described as 'puffing and blowing' as he 'rushed' and 'pulled'. Later, Conan Doyle suggests the visitor becomes even more agitated as he 'swayed' and 'plucked at his hair'. The adverb 'suddenly' is then used to show another change in his mood, with the verb 'springing' and the phrase 'beat his head' suggesting extreme panic and that he has completely lost control of his mind and body.

Conan Doyle uses many multi-clause sentences to suggest the struggle the visitor is having with his emotions. For example, the second paragraph starts with a long sentence that repeats the verb 'puffing' to emphasise his physical struggle and uses two relative clauses to repeat the word 'still'. This emphasises that even though the visitor is in the house, he remains very anxious. The conjunction 'but' is then used to show that the visitor is more than frightened: he is in 'grief and despair'. To highlight how the visitor's behaviour is becoming more erratic, Conan Doyle starts a sentence with 'then' and follows it with several detailed clauses about the actions of all three men.

Overview of the effect of the sentences used, still with clear focus on the question.

Point about verbs developed with further relevant, embedded quotations.

Analytical – answer begins to consider that more than one mood is evident in the extract. The student correctly identifies that the adverb 'suddenly' signals this change. Use of multiple quotations shows understanding that a range of features are often used to create one effect.

Example of multi-clause sentence introduced and the effect explained.

Analytical – shows understanding of how language and structure work together to create effects.

Analysis of the effect of sentence structure – student considers prepositions and conjunctions.

A very strong answer because...

This answer is analytical because it discusses how the visitor's mood changes in the lines of the extract referenced in the question. The student makes clear references to the text – including short, embedded quotations – to back up what they say about the visitor's range of emotions. The student also comments on both language and structure.

There are other examples of language and structure that could have been used to answer the question. For example, the student could have discussed the use of the visitor's 'fixed' look and the phrase 'extreme limits' to describe his agitated mental state, or how the level of detail used to describe his actions suggests the way his agitation increases. However, this question is only worth 6 marks and it's not necessary (or possible, in the time available) to cover every point of language and structure in order to write a strong answer. For a strong answer, you need to use discriminating references to the text – this means you need to use the best examples from the extract to support and clarify the points you make.

Hint

Read the notes below,
then look at the sample
answer on pages 71–72.

- 4 In this extract, there is an attempt to create suspense.
Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

(15 marks)

**Writing a
good answer**

Good answers will include:

- evaluation of the settings, ideas, themes or events used by the writer, as relevant to the question
- a critical overview and judgement about the effectiveness of the text and the effect on the reader, which is sustained (continued throughout the answer) and detached (formal and unbiased, or fair)
- an appropriate and discriminating selection of short quotations or close reference to the text, which are used persuasively to clarify the points being made.

Possible evaluative points:

- The visitor's mental state is built up throughout the extract so that the reader shares his distress.
- The extract opens with the idea of a 'madman' – the first person narration invites the reader to share this view.
- The detailed description of the weather and the 'dangerously slippery' setting creates a sense of danger and a sinister mood.
- Holmes is calm and seems uninterested initially – the use of 'rose lazily' makes the visitor's actions seem more extreme.
- The description of the visitor as 'commanding' comes immediately before details of his actions – this juxtaposition creates intrigue for the reader.
- The dialogue breaks the tension but increases the suspense as the reader would be asking the same questions as Watson.
- Holmes seems almost excited by the visitor's behaviour, 'rubbing his hands' and exclaiming 'Ha! did I not tell you?' – this creates a sense of mystery and the reader might identify this as a feature of the whodunit? genre.
- The description of the visitor's behaviour in the house suggests he is not fully calmed by Holmes' presence and comforting words, indicating that what he is frightened of must be very serious.
- The ending links back to the beginning with the idea of madness, and again the reader is invited – with the use of 'you' – to agree.

Clear link to question focus at start of answer.

Overview at start of answer shows understanding of the question and clearly identifies the extract's theme.

Consideration of the effect on the reader.

Old sample answer

The central theme of the extract is madness and this is made clear at the start of the extract when Watson describes the man approaching the house as a 'madman'. This creates suspense as the writer uses first person narration, which invites the reader to see the visitor through the eyes of Watson and immediately wonder why he is 'out alone'. Suspense builds throughout the extract – the visitor is shown to be more and more agitated but the reader is never told the reason for his erratic behaviour.

The second paragraph describes the weather in detail, which creates a vivid picture for the reader of a 'bright' day with snow 'shimmering brightly'. However, the fact that snow has left the pavements 'dangerously slippery' suggests something bad will happen and begins to build a sense of tension for the reader. This is then effectively emphasised by the fact that the street is empty, as the reader would recognise that a man on his own is likely to be more vulnerable, particularly when combined with the dangerous weather conditions.

The visitor is then described in detail and this would create intrigue for the reader as his appearance does not match the 'madman' expected from Watson's opening statement. This intrigue builds well as the writer immediately juxtaposes this with a description of the visitor's actions, which are an 'absurd contrast' to the 'dignity' of his appearance. Suspense would build at this point as the reader would begin to think that the visitor's distress must be serious and real, rather than the rantings of a mad person.

Dialogue between Holmes and Watson then breaks the tension a little, but effectively increases the intrigue for the reader as they would share in Watson's questions about what is wrong with the man.

Ideas are considered – characters and how they are presented to the reader.

Hint

Look at this sample answer to Question 4. Refer back to the notes on page 70, then look to see how the points are used here.

First paragraph gives overview of how suspense is created in the extract as a whole.

Discussion of setting and its effect on the reader.

Short, embedded quotations provide detailed reference to the extract and help the evaluative answer to flow.

Selection of references backs up points being made.

Answer starts to develop critical judgement, shown in the use of 'effectively'.

Evaluative comment – looks at the knowledge that the reader brings to a text.

Events are considered and their effect on the reader explained.

Answer maintains a clear link to the question focus.

Overall effect of a language device (dialogue) is evaluated – the student correctly avoids evaluating the connotations of individual words or phrases.

Consideration of setting.

Evaluative comment – considers the way the reader might respond to the text.

Sustained evaluation as build-up of events is considered.

Consideration of the way the overall structure creates and reinforces ideas.

Close focus on suspense maintained to end of answer.

In the next section, the man's actions are dominant and his mood becomes more and more agitated and aggressive. The fact that he is now in the house of a famous detective but still very agitated would increase the reader's feeling that his problem is very serious as he is not calmed by Holmes's presence. Indeed, the visitor gets even more distressed and starts to behave so erratically that he has to be physically stopped from hurting himself.

This would increase the suspense as it reintroduces the idea of the danger that was hinted at by the description of the weather at the start of the extract.

The writer once more breaks the tension with calm dialogue from Holmes but again this does not end the suspense as the visitor does not answer immediately. The pause created by the man 'fighting against his emotion' is very effective at building the suspense further, as it makes the reader wait even longer to find out what lies behind the visitor's agitation. The suspense reaches its climax with a question from the visitor which effectively takes the reader back to the initial idea of madness. The use of 'you' rather than Holmes's name is a very successful way of including the reader in the atmosphere of suspense.

A very strong answer because...

The opening paragraph shows the student's understanding of the question and identifies a key theme of the extract. The student maintains a detached, critical style throughout their answer, using evaluative phrases such as 'This creates', 'the reader would recognise', 'very effective', 'is a very successful way' and 'including the reader'.

The student considers a good range of relevant aspects of SITE – this supports their evaluation of the way the extract works as a whole. Each point the student makes is clearly linked to its effect on the reader. The student also considers a range of reader responses, which shows critical judgement.

This is a strong answer because it considers the overall text and makes clear judgements that are linked to the focus of the question. The student also regularly makes judgements about the author's success, and supports the points they make with well-chosen textual references.

SECTION B – Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

*5 Write about being frightened.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

*6 Look at the images provided.

Write about an unexpected visitor.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Hint

Read the notes below. Then look at the sample answer to Question 5 on pages 74–75, and the sample answer to Question 6 on pages 76–77.

Hint

Turn to page 8 to remind yourself of the images provided for Question 6.

Writing a good answer

Answers **must** be in prose and could be a narrative, description or monologue. Answers **must not** take the form of a poem or play.

Good answers will:

- skilfully control the reader's response, using tone and style in a sophisticated and sustained way
- manage complex ideas with skill, using a range of structural and grammatical features to make the writing clear and fluent
- use a wide range of ambitious vocabulary for effect
- contain very few spelling mistakes and accurate punctuation.

Good answers to Questions 5 and 6 are also likely to:

- have a carefully planned structure with a clear beginning, middle and end
- use appropriate language techniques for imaginative writing – such as figurative language, verbs carefully selected to show not tell, and reference to the senses
- use a consistent narrative voice to make the piece interesting and believable to the chosen audience
- show a good understanding of the form of the writing.

For Question 5, answers may:

- use an example of a frightening experience that others might be familiar with – for example, being followed; being alone; flying; going to the dentist
- give reasons why the experience was frightening and explore the impact it had on the writer or others.

For Question 6, answers may:

- use the images provided to inspire writing – for example, an experience of somebody coming to a house; a mysterious figure in the dark
- use an example of an unexpected visitor who is familiar – for example, a long-lost family member
- give reasons why the visit was unexpected and describe the unexpected visitor.

Hint

Look at this sample answer to Question 5. Refer back to the notes on page 73, then look to see how the points are used here.

Hint

Remember – in the exam you only need to answer either Question 5 or Question 6.

Clear paragraph linking, and ambitious and controlled use of a change in tense for the flashback.

Short sentences used to create suspense and shape reader response.

Well-structured multi-clause sentences create interesting rhythm.

Variety of sentence openings used for effect.

Effective and correct use of semi-colon.

Drama created through effective use of short sentences, with repetition of 'was'.

Ambitious vocabulary choices.

Effective use of advanced punctuation to create humour.

Alliteration used to create rhythm.

Engaging opening uses repetition in a pattern of three.

Variety of sentence structures and openings.

Personification used to set the scene.

Q5 sample answer

This is it. This is the moment. This is when I finally prove to myself that I can do it. In front of me swim row upon row of piercing eyes, all sparkling with eager anticipation. My heart pounds and my palms sweat as I inhale deeply and pull back my shoulders. Silence slowly creeps through the huge hall and the air becomes very still. Gripping the microphone tightly, I clear my throat and open my mouth to speak. Nothing happens. I freeze in fear.

I first froze on stage when I was only ten years old. A very shy, but extremely tall child, with bright red hair that resisted all of my mother's attempts to smooth it flat, I always felt most at home at the back of the class, as far away from the action as I could possibly get. Unsurprisingly, my size meant I was passed over for the speaking parts in the annual nativity play; in Year 5 I was to be behind Michael, another shy and clumsy boy, as the hind legs of the donkey.

We were both literally shaking with nerves when the big day dawned. Michael was physically sick. I was hyperventilating. No amount of reassurance from our lovely teacher Miss Spice could alleviate our trepidation. We were – despite having no lines and nothing to do except come onto the stage and stand still – completely terrified.

That walk out of the wings felt like a trek across burning coals. Swelteringly hot inside the thick, fluffy donkey suit, I gripped so tightly onto Michael that he cried out in pain and tripped over a shepherd's foot. Disaster struck as the donkey split into two and my head and torso burst out into the light. A century of silence was broken by stifled laughter that started at the back of the hall and swelled steadily until loud guffaws washed over me onto the stage. I burst into tears of shame.

Effective paragraph link.

Figurative language – simile, and then metaphor – used to sum up narrator's feelings.

Direct address to reader draws them in to end of story.

Effective paragraph link.

Ambitious use of advanced punctuation to create ironic tone.

I have never been able to muster the courage to put myself forward for any type of performance since that day. At school I was bullied before the play (being a foot taller than your classmates and having red hair makes you an easy target) but afterwards the chant of 'donkey' seemed to follow me down every hall and into every classroom. I spent so much time hiding from my tormentors in the toilets that I only narrowly missed failing all my GCSEs. Even now, answering a question in public sends an arctic chill down my back and makes my words come out all twisted and warped.

So, I hear you ask, why am I on a stage in front of you now? My mother is the reason. Whenever I came home so downhearted that I felt the world had ended, she was always there with a comforting hug and an uplifting word. She told me that no matter how brutal, how harsh or how cruel the taunts got, I would one day shake off my nerves and emerge from my protective shell. And, like all mothers, she was right.

The moment is here. This is it. My heart is still pounding and my hands are still clammy with sweat, but as I search for my mother's eyes amongst the sea of faces, I know I can finally do it. I take a breath, look straight ahead, and launch into the opening sentence of my speech.

Figurative language – metaphor – used effectively to reinforce feelings.

Interesting vocabulary choices.

Pattern of three, with repetition of 'how', mirrors opening.

Figurative language – metaphor – combines with ambitious vocabulary to hint at a positive ending.

Sophisticated control of structure – repetition of ideas and phrases from the opening paragraph, using short sentences for dramatic effect.

Clear and satisfying conclusion.

A very strong answer because...

This is a successful answer because it shapes the reader's response, using suspense at the beginning and then going back in time to develop the narrator's character. The change in tense from present to past and then back again at the end is also skilfully handled – the tenses are maintained correctly throughout.

The student is careful not to use figurative language too frequently, which makes the examples of simile and metaphor that are included particularly powerful. Impressive vocabulary choices – for example, 'alleviate' and 'trepidation' – are used accurately for effect.

The student links paragraphs effectively, and uses an ambitious range of sentence structures for effect throughout the answer. The overall structure is particularly successful because the ending mirrors the opening with the use of repetition, short sentences and a pattern of three. This suggests the student has taken a few minutes to plan their answer before starting to write.

The pace of the ending is cleverly controlled. The student uses short sentences to echo the narrator's sense of confidence. The final sentence is carefully structured to end with a calm tone, as well as suggesting a sense of anticipation and achievement.

Hint

Look at this sample answer to Question 6. Refer back to the notes on page 73, then look to see how the points are used here.

Dialogue used for an engaging opening.

Mystery created for reader – who is at the door and why is the bell ringing again?

Q6: sample answer

'It's him, isn't it?' she cried, as the bell rang out again.

Everybody's familiar with the idea of a 'bogeyman'; some kind of monstrous figure, usually wearing a black cloak and hat, used by adults to make children behave. By the time they're ten most children know he doesn't exist, but for my sister Sarah – a very nervous child – he was every unexpected visitor, lurking behind every door, ready to devour her whole.

'Not that bogeyman stuff again,' I sighed. 'Grow up – it'll be someone selling something, they'll soon go away.' We were home alone and enjoying a night of rom coms, popcorn and chocolate.

Sarah had nagged me incessantly to paint her nails and, reassured by my reply, she was flapping her hands about like a performing seal in an effort to dry the polish when the doorbell rang again. And again.

'Don't!' I warned her. 'Ignore it!' It took six more blasts to get me out of my chair. Sweeping back the curtains, I was just forming the words 'see, nobody there', when there was a crunch from the gravelled drive. 'It'll be a fox,' I insisted, peering out to find nothing but the wind bending the trees towards the house.

'Come on, it's nothing, let's watch a film.' Colour started to flood back into Sarah's face as I reached for the remote control. Then came the bang of the front door. I sat up, sending chocolates bouncing and skidding across the floor and cursing my decision to charge my phone in the kitchen.

'It's h... h... him! I know it's him!' Sarah shrieked. There was a soft creak from the hall, followed by a sudden crash that made Sarah throw herself to the floor, mumbling incoherently.

Despite myself, her fear was contagious. The melodrama of Sarah's reaction mingled with the wind, the TV and the thumping of my heart to jangle my nerves: I decided I really could hear something coming along the hall. Knots formed in my stomach and sweat started to prickle my forehead. Sarah's fear tipped over into complete hysteria: 'He's coming in!'

Complex sentence, with semi-colon used for an explanation of 'bogeyman'.

Synonyms replace 'said' to add to characterisation.

Advanced punctuation used to add extra information to another complex sentence

Clear paragraph link.

Rule of three used to add pace and rhythm.

Repetition of 'again' and a short sentence create tension at end of paragraph.

Simile used to create humorous image.

Variety of ambitious verbs.

Personification of wind to create atmosphere.

Dialogue used to move action on and add to characterisation.

Ambitious use of interesting verbs.

Punctuation used to create tension in the dialogue.

Ambitious vocabulary choices.

Advanced punctuation – colon used to reveal narrator's reaction.

Interesting verbs and ambitious vocabulary used to add to characterisation.

Suddenly the lights went out. And then it all went silent and still.

We sat inside that room, in the dark, for seven hours. Sarah absolutely refused to move. After an hour or so the fire died and our teeth began to chatter. After three hours I suggested we should climb out of the window but Sarah started to whimper like a wounded animal, tears streaking down her face. After four hours we lay down on the settee and began to drift into an uneasy sleep.

When the first signs of dawn began to move across the window I sat up, feeling more than slightly ridiculous. Sarah's paranoia had allowed me to build a huge drama out of a simple storm. A fox had walked up the gravelled drive, the front door – dodgy at the best of times – had blown open and leaves had been brushed across the hall floor.

Standing up and flexing my stiff, aching limbs, I marched across the room and grasped the door handle. Swallowing hard, I pulled the door open and looked out into the hall. It was empty, the door firmly shut and locked. The polished floor shone darkly in the weak early morning sunlight. Just as I expected. Nothing there.

Except a black cloak and hat. Hung neatly on the hooks by the stairs.

Short, two-sentence paragraph with repetition of 'went' used to increase tension.

Repetition of 'after' followed by reference to 'hour/s' emphasises time passing and maintains tension.

Figurative language used to create an image of fear.

Advanced punctuation to add a colloquial aside and break the tension.

Variety of sentence structures and openings used to create pace.

Minor sentences used to emphasise the cliff-hanger ending.

A very strong answer because...

This is a highly successful answer that uses the opening dialogue to introduce an atmosphere of tension. The tension is then released with an explanation about the 'bogeyman' – this stays in the reader's mind throughout the story, and makes the cliff-hanger ending particularly successful. The student carefully develops the characterisation through dialogue and interesting verbs rather than straightforward description.

The student uses ambitious synonyms to avoid repeating the word 'said' – for example, 'cried', 'warned' and 'insisted' – which is particularly impressive. Powerful words are also used to describe Sarah's fear – for example, 'melodrama', 'hysteria' and 'paranoia'. Figurative language is not used too often, which makes similes like 'whimper like a wounded animal' even more effective.

Paragraphs are linked effectively, and the student uses an ambitious range of sentence structures, with some advanced punctuation, for effect throughout the answer.

Hint

Turn to pages 14–15 to re-read the texts.

The student answers with one short paraphrase and one short, accurate quotation – it's fine to use both paraphrase and quotations to answer these questions.

The student uses the two-part layout to give two clear answers.

Only one line is given for each answer, so answers are kept short.

Answers stick closely to the focus of the question, which is just the hotel, not Torremolinos itself.

SECTION A – Reading

Read Text 1. Then answer Questions 1–3.

You should spend about 1 hour 20 minutes on the **WHOLE** of Section A (Questions 1–7).

Write your answers in the spaces provided.

- 1 From lines 3–5, identify **two** pieces of information about the hotel. (2 marks)

1 It was white.

2 'square arches'

- 2 From lines 10–14, give **two** types of people Macaulay sees while dining. You may use your own words or quotations from the text. (2 marks)

'Englishmen'

'Spanish girls'

The student uses two short quotations – no need to use full sentences here.

The answer just gives the types of people – 'Englishmen' and 'Spanish girls'. There is no need to include the adjectives that the writer uses to describe them.

Alternative answers

Answers to Question 1 could also include:

- 'tiled'
- 'rambling'
- the hotel garden dropped down to the sea
- 'a white walled garden'.

Alternative answers

Answers to Question 2 could also include:

- 'senoritas'
- 'English tourists'
- drunk people
- 'Spaniards'.

- 3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural features and techniques
- the effect on the reader.

Support your views with detailed reference to the text.

(15 marks)

Hint

Read the notes below, then look at the sample answer on pages 80–81.

Writing a good answer

Good answers will include:

- analysis of how language and structure are used to interest and engage the reader
- references to the writer's use of vocabulary, sentence structure and other language features
- carefully chosen and relevant short quotations or close reference to the text.

Possible language points:

- The language is very descriptive throughout to help the reader imagine the setting.
- Adjectives are used to build up a detailed picture of the area – 'steep, cobbled path', 'little terrace', 'green water', 'rocky wall'.
- Personification of the mountains which 'had withdrawn a little from the sea' suggests the area can be accessed easily.
- The verb in the phrase 'the sunset burned' creates a vivid and colourful image of a warm place that encourages the reader to read on and find out more about the area.
- The phrase 'a steep, cobbled path twisted' makes the hotel sound more interesting and quaint.
- The description 'green water heaving gently' makes the water sound very inviting.
- Positive images are created with descriptive phrases such as 'A round full moon rose' and 'lights twinkling'.
- The metaphor 'wedge of cheese' that is 'devoured' by a 'thousand fireflies' sounds magical but dangerous.
- The phrase 'the dark mountains reared' creates a slightly sinister background, making it sound exciting.
- The adjective 'exquisite' used to describe the 'bathe' has connotations of luxury and expense.
- The simile 'golden pale like a pearl' and the references to 'smooth opal' and 'deep jade' suggest rare and beautiful gems.
- The description of the men 'singing' while 'hacking' the mussels suggests the locals are contented.
- A build-up of adjectives and verbs in the final sentence – such as 'smooth opa', 'shadowing', 'deep jade', 'climbing, winding garden', 'rambling' – creates a powerful final image.

Possible structure points:

- The piece is structured to take the reader on a journey with the writer, from the mountains down into the town, then on to the hotel and to the swim in the morning.
- Lists are used at the start to make the descriptions more detailed and to build up a clear picture for the reader – for example, the drive into Torremolinos is 'over vines and canes and olive gardens'.
- The repetition of 'and' in several lists creates the impression that there is almost too much to see – for example, the hotel is 'white and tiled and rambling', and the walk along the garden path has 'cactuses and aloes above them, and golden cucumbers and pumpkins and palms'.
- Many long and multi-clause sentences are used to emphasise the variety and beauty of the area.
- Macaulay uses an anecdote in the middle of the text which helps the reader to relate the descriptions to their own experience of travel.
- The semi-colons used twice in the third sentence in the second paragraph suggest the writer really wants to give full details.
- The text ends with a long list describing the 'incredible beauty of the place', which makes it seem like the writer is unable to describe it effectively as there is too much beauty to recount.

Hint

Look at this sample answer to Question 3. Refer back to the notes on page 79, then look to see how some of the points are used here.

Clear introductory sentence – shows understanding of the kind of language expected in this type of text and the way the reader is engaged.

Effect of sentence structure considered.

Q1: sample answer

As the text is from a travel memoir, it engages the reader through highly descriptive imagery to create a magical picture of Torremolinos from the very beginning, with the colourful image of a sunset that 'burned'.

A long, multi-clause sentence is then used to narrow the focus down to the hotel, and lists are used to build up a detailed picture. For example, the hotel is described using the adjectives 'white and tiled and rambling', making it sound quaint, and the repetition of 'and' gives the impression that there is almost too much beauty to describe.

The writer then pauses to describe the view from her swim, using a short sentence to signpost the change in focus, creating a friendly image of a 'round full moon'. While the view sounds magical, with a 'fringe of palms' and lights 'twinkling', the writer follows it with an image of the 'dark mountains' that 'reared' in the background, which adds an element of excitement to the swim that would engage the reader by making the area sound more interesting.

Macaulay then uses a short anecdote to contrast the behaviour of the English tourists with the Spanish, ending it with a short sentence in which she uses the pronoun 'one'. This would engage the reader as it appears to invite them to consider their own experiences of Spaniards.

Analysis of structural features.

Analysis of combined effect of structure and language techniques.

Explanatory phrases used to make analysis clear.

Analytical point about the overall structure of the text, combined with analysis of sentence structure.

Analysis of language technique.

Analysis of the combined effect of language techniques.

Clear focus on how the writer interests and engages the reader.

Range of language features considered and analysed.

Analytical comment about how a pronoun is used to engage the reader.

Use of contrast – a structural feature – considered.

In the final paragraph, Macaulay uses semi-colons twice in a sentence to introduce additional details, which suggests that she is desperate to give a full description so that her readers are fully engaged and able to picture the scene. Malaga is described as 'golden pale like a pearl' and this precious stone imagery is continued with 'smooth opal' and 'deep jade', all of which carry connotations of something rare and beautiful. This description is contained in a long final sentence that ends with the writer comparing the scene to the 'memory of a dream long forgotten', which further emphasises the magical beauty of the place.

Analytical comment, which explains how semi-colons are used to engage the reader.

Build-up of word connotations analysed, using a discriminating selection of short, embedded quotations to fully support and clarify the point.

A very strong answer because...

This is a strong and very detailed analytical answer that covers a wide range of examples in a concise and clear style. The short introductory sentence is useful because it identifies the purpose of the text and gives an overview of the type of language used by the writer.

One of the strengths of this answer is the way that points about language and structure are combined. For example, the student shows an understanding that it is the combination of sentence structure and language techniques that creates engaging images for the reader. The student also considers a range of structural points, including the use of lists, repetition and punctuation. Where subject terminology is used, it is accurate and allows the student to explain the effects of a full range of language techniques, including simile, metaphor and personification, as well as word classes.

The answer is clearly structured and takes a chronological approach – the student considers the ideas in each section of the text in turn.

Other examples of language features and structural techniques could also have been used – for example, the metaphor 'wedge of cheese' or the description of the fishermen in the final paragraph. However, it's not necessary (or possible, in the time available) to cover every point about language and structure in order to write a strong answer.

Hint

Turn to pages 14–15 to re-read the texts.

The student uses the shortest answer possible to save time.

Correct answer was in third paragraph of Text 2 – answer shows the student has understood the need to look carefully at the lines of the extract given in the question.

The student correctly identifies the only possible answer to this question, prompted by the words 'the phrase' in the question wording.

The student keeps the quotation as short as possible to save time.

Read Text 2. Then answer Questions 4–7.
Write your answers in the spaces provided.

- 4 From lines 6–11, identify how many miles Walliams covered on his first day.

(1 mark)

18

- 5 In lines 31–33, identify the phrase which shows how fast Walliams was swimming.

(1 mark)

'2.4 miles an hour'

6 In this extract, the writer tries to engage the reader through a day-by-day description of his swim.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15 marks)

Hint

Read the notes below, then look at the sample answer on pages 84–85.

Writing a good answer

Good answers will include:

- Evaluation of the settings, ideas, themes or events used by the writer, as relevant to the question.
- A critical overview and judgement about the effectiveness of the text and the effect on the reader, which is sustained (continued throughout the answer) and detached (formal and unbiased, or fair).
- An appropriate and discriminating selection of short quotations or close reference to the text, which are used persuasively to clarify the points being made.

Possible evaluative points:

- The informal diary structure takes the reader on a journey, using a conversational tone throughout – ‘Oh yeah, that would be me’, ‘Talk about relentless’, ‘not ashamed to admit’ – which makes the writer sound ordinary and easy to relate to rather than like a celebrity doing a stunt.
- The article starts by describing the setting and preparation – ‘arduous training’ – suggesting Walliams was well prepared, which would gain reader support for his challenge.
- A theme of naivety is clear from the start – Walliams is shocked by the water temperature and the reference to ‘basking in the summer sun’ suggests he is more used to a leisurely lifestyle, which would create doubt for the reader about his ability to complete the challenge.
- The huge scale of the challenge and Walliams’s commitment to finishing it is clear throughout, and would gain the reader’s respect – ‘bath of ice’, ‘swam until it was almost pitch black’, ‘toughest ever challenge’, ‘like chipping away at a mountain’, ‘relentless’.
- The writer makes himself seem fallible so the reader can relate to him by questioning himself – ‘whose bright idea was this anyway? Oh yeah, that would be me,’ – and by avoiding praising himself – ‘it was a miracle I’d got that far’.
- The writer constantly shows gratitude for the support he gets by mentioning the people who come to see him almost every day, which suggests he appreciated the support and makes him seem humble and less like a ‘celebrity’ – ‘unflinching support’, ‘came in their droves’, ‘fantastic reception’.
- The reader would be more inclined to like Walliams as he mentions his wife several times, making him seem like a caring family man rather than a frivolous celebrity character.
- Tension is created halfway through the article as Walliams ends the entry for Tuesday with the cliff-hanger ‘about to get a whole lot worse’ – this would encourage the reader to take his side and make them want to read on to see if he achieves his goal.
- The writer is not afraid to show his feelings, which makes him seem very human and would increase the reader’s support for his cause – ‘completely overwhelming’, ‘a tear was shed’.
- The writer’s references to a ‘mug of tea’ and ‘feed me cake’ again suggest he is ordinary, not an athlete on a special diet, which would help the reader appreciate and respect his efforts.
- Walliams ends with an anecdote about saving a Labrador – this would appeal to many readers as pet lovers are seen as decent people, and it would also make him seem heroic, which could encourage more sponsorship.
- The article ends on a positive note, which suggests Walliams is gaining strength and can reach his goal.

Hint

Look at this sample answer to Question 6. Refer back to the notes on page 83, then look to see how some of the points are used here.

Clear reference to focus of the question.

Identifies key ideas in article.

Makes inference based on evidence and then uses this to make a critical judgement about the text's opening.

Critical judgement is sustained as further details from the opening paragraph are evaluated.

Evaluation of the response of a variety of possible readers.

Evaluative language used throughout.

Evaluative point which considers a variety of readers and theme of article.

Fluent response makes clear points and links paragraphs smoothly – this paragraph is linked to the next through the focus on public support.

Range of embedded quotations used as evidence.

Critical judgement about evidence from the text.

Evaluative phrase.

Evaluation of reader response which considers purpose of text and uses clear evaluative language.

Further point, based on paraphrased reference to the text, sustains critical judgement.

Temporal (time) adverbial used to structure response.

Introductory paragraph sums up structure of article and identifies a clear theme.

Evaluation of how text engages the reader.

Q6: sample answer

The theme of challenge is successfully highlighted from the start and the diary structure is effective as it would make the reader feel they are experiencing every event in the writer's challenge along with him and would therefore be prompted to donate.

Firstly, despite mentioning his 'arduous training', his first daily entry starts by emphasising a key idea of the article, which is his naivety about the challenge; he effectively focuses the reader's attention on the setting of the River Thames and is shocked by the water temperature. His reference to 'basking in the summer sun' makes it seem as if he is used to a more comfortable setting and a more leisurely lifestyle. This would effectively engage the reader from the beginning as it creates doubt about the writer's ability to complete the challenge. As the first day progresses his worries seem justified when he fails to meet his target, questioning himself about his ability to carry on. At this point, readers who might previously have thought of Walliams as just a 'celebrity' might start to think of him as humble and fallible, so this is a successful way of encouraging a wide range of readers to support him in his challenge.

Walliams also encourages reader support by mentioning the support of the public in several daily entries. The Tuesday entry refers to them braving 'wet and windy conditions', which effectively emphasises how much he appreciates their efforts to 'spur' him on. He also emphasises the main theme of his article when he mentions the 'steadily rising sponsorship' he is receiving, which is a subtle but effective way of raising reader awareness about Sport Relief, which is probably the real purpose of the article. The reader would be encouraged to donate as Walliams effectively links the support of the public to his ability to complete the challenge. On Wednesday he is in despair, but moved to tears by the crowds, which would further endear him to the reader as it suggests he does not take the support of ordinary people for granted. However, by Friday's entry he feels he might be able to finish, which would make the reader feel that their donations really made a difference.

Evaluation of the overall theme of the text.

Despite coming across to readers as a fallible person, Walliams effectively gains their admiration by referring on several days to his commitment to the challenge. The huge scale of it is evident throughout: he emphasises the cold that gets into his bones, writes of swimming until it was 'almost pitch black' and makes it seem impossible by describing it as 'like chipping away at a mountain'. However, throughout the article he maintains a sense of ordinariness that would endear him to the reader by referring to the everyday comforts of tea and cake, which successfully emphasises the fact that he is not an elite athlete. This would make the reader feel he is 'one of us' and make his challenge seem even more impressive.

Walliams uses his final diary entry to write about his rescue of a Labrador. This is another skilful way of encouraging reader donations as the fact that he paused in the middle of his 'toughest ever challenge' to save what was probably somebody's beloved pet would gain him more admiration from the reader as it makes him seem both heroic and caring. After this tale he again mentions the public who come to cheer him on and then his article ends on a positive note with 'here I come', which would be suitably satisfying for readers who have supported him through donations.

Clear focus on question.

Range of appropriate evidence from across the text used to support evaluative point.

Detailed evaluation of reader response.

Focus on question maintained.

Evaluative phrase.

Evaluation of a variety of reader responses.

Critical judgement is sustained and reader response to the overall theme is evaluated.

A very strong answer because...

This is a highly effective evaluative answer which correctly identifies that the real purpose of the text is to raise awareness for Sport Relief. One of the strengths of this answer is the way it has been structured to consider a variety of different ideas from the whole of the text, instead of taking a strictly chronological or **SITE**-based approach. For example, when considering the way Walliams emphasises the scale of his challenge, the student uses a range of evidence from across the whole text. This helps to show an understanding of the way this idea is built up throughout the article.

All elements of **SITE** are considered, but the student uses them to explore and evaluate the different ideas in the text instead of looking at each element individually. For example, the setting is obviously the River Thames, but this is considered effectively through points the student makes about the themes of challenge and Walliams's naivety. The student's emphasis on the idea of the fundraising challenge as a central theme is effective. In addition, the student considers a variety of reader responses to this central theme.

Where quotations are used as evidence, they are embedded and used persuasively to support the points being made.

Other references to the text could have been included, but it's not necessary (or possible, in the time available) to cover every evaluative point in order to write a strong answer. In fact, this response is effective because the student has selected the most appropriate references to clarify each point, and has made points that show a full understanding of the way that the text engages a variety of readers.

Hint

Turn to pages 14–15 to re-read the texts.

Hint

Read the notes below, then look at the sample answer.

Writing a good answer

Good answers will include:

- detailed understanding of the similarities between the texts, and a detailed synthesis
- an appropriate selection of short, relevant quotations or close reference to the text.

Possible synthesis points:

- Both swim at night – Macaulay – under a ‘round full moon’ and Walliams – ‘until it was almost pitch black’.
- Both write about meals after swimming – Macaulay dines ‘on a terrace’ and Walliams has ‘a quick bite to eat’.
- Both swim early in the morning – Macaulay ‘got up early’ and Walliams swam ‘at the crack of dawn’.
- Both write about the water – Macaulay describes ‘green water heaving gently’ and Walliams ‘a bath of ice’.
- Both describe people they see while swimming – Macaulay writes about the fishermen on a nearby boat ‘hacking mussels’ and Walliams describes the supporters ‘lining the riverbank’.
- Both write about their feelings about their swims – Macaulay calls her swim ‘an exquisite bathe’ and Walliams describes finding his swim tough, like ‘chipping away at a mountain’.

Question 7 is about Text 1 and Text 2. Answer both parts of the question.

Refer to both texts in your answers.

Write your answer in the space provided.

- 7 (a) The two texts show people swimming outdoors.
What similarities are there in their experiences when swimming?
Use evidence from **both** texts to support your answer.

(6 marks)

Q1(a): sample answer

Three similarities are used – each in a separate paragraph and all fully supported by relevant evidence. The choices show a range of similarities.

All similarities use evidence from both texts.

Writers’ names are used to make it clear which text is being referred to.

Both writers describe swimming at night. Macaulay writes about swimming under a ‘round full moon’ and Walliams describes how he swam on the Tuesday ‘until it was almost pitch black’.

Both writers focus on the water. Macaulay describes the sea as ‘deep jade beneath the rocks’ and Walliams concentrates on the temperature, which is like ‘a bath of ice’.

Both write about their feelings about swimming. Macaulay calls her evening swim ‘an exquisite bathe’ and Walliams describes finding his swim tough, ‘like chipping away at a mountain’.

A very strong answer because...

The student identifies three clear points of similarity between the texts and the three points chosen show that there is a range of similarities. The student starts a new paragraph for each point and evidence from both texts is used to support each point being made. The student is careful not to analyse the language used in the texts or to explain the similarities, which is not necessary for this synthesis question. Adverbials and linking phrases – such as ‘Both writers...’ – are used to signpost the way through the synthesis. Embedded quotations are appropriate and kept short.

- (b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about their swimming experiences.

You should write about:

- the ideas and perspectives of the writers
- how they are presented
- how they are similar/different.

Support your answer with detailed references to the texts.

(14 marks)

Hint

Read the notes below, then look at the sample answer on pages 88–89.

Writing a good answer

Good answers will:

- consider a varied and full range of comparisons between the texts
- analyse the writers' ideas and perspectives, including how they use theme, language and structure to convey these ideas and perspectives
- use discriminating references which are taken equally from both texts and which clarify the points being made.

Possible comparative points:

- The writers have different purposes, which affects the tone of the writing. Macaulay's writing is highly descriptive and full of imagery – for example, 'the sunset burned' – as her text comes from a travel book intended to tempt the reader to visit the area. Walliams is more colloquial and conversational – for example, 'Oh yeah, that would be me' – as he hopes to gain reader sponsorship for his challenge.
- Both are very personal accounts. Macaulay's theme is her solo trip to Torremolinos. Walliams uses a diary structure to take the reader through his theme – his swim challenge – and he appears to include the reader by using a conversational style (for example, 'well, I say morning').
- Walliams's text is more emotive than Macaulay's. Walliams writes of feeling 'shattered', finding it 'unbearable' to think of the challenge ahead, and of crying as he 'heaved' himself out of the water. Macaulay is descriptive throughout but does not mention her emotions.
- Both texts use language to show the importance of the water. Macaulay describes it as beautiful using imagery such as 'smooth opal morning sea' and 'deep jade'. Walliams also creates an image using the simile 'like walking into a bath of ice', but his description emphasises the harsh reality of his swim.
- Macaulay concentrates on her surroundings, with vivid descriptions – including the personification in 'the mountains had withdrawn' and 'the Malaga lights twinkling'. In contrast, Walliams focuses on the physical difficulties of the swim itself – for example, 'The cold really got into my bones'.
- Macaulay enjoys her swim, calling it 'an exquisite bathe', whereas Walliams finds it his 'toughest ever challenge' and makes constant reference to his worries about whether he will finish.
- Both texts suggest swimming is a solitary activity. Macaulay travels alone and swims alone. Walliams writes of being 'just alone with your thoughts'.
- Both writers mention people they see on their journeys. Walliams writes about the people 'lining the riverbank' each day who 'came in their droves' to 'spur' him on, and is grateful for their support. Macaulay is critical of the English tourists she sees at dinner and seems to prefer being alone.
- Walliams seems naïve about his experience as he is surprised by the temperature of the water and struggles to finish his first day. Macaulay seems more comfortable in her surroundings while she swims as she ends by referring to them as like 'the returning memory of a dream long forgotten'.

Hint

Look at this sample answer to Question 7(b). Refer back to the notes on page 87, then look to see how some of the points are used here.

Embedded quotation used as reference to clarify the point being made.

Shows understanding of the link between purpose and language.

Analysis of language used to convey writer's ideas.

Effect on reader considered.

Adverbial used to signpost comparison.

Understanding of purpose that is clearly linked to the writer's ideas and perspectives.

Analysis of language and structure used to convey the writer's ideas.

Detailed comparison of ideas in both texts.

Analysis of structure used to compare the texts.

References from both texts used to clarify the comparative point being made.

Analysis of the writer's use of language.

Shows overall understanding of the extract and the writer's perspective.

Clear introduction which considers the narrative voice and the purpose of the extracts.

Q7(b): sample answer

While both texts are personal, first person accounts, they were written for different purposes which affects the tone of the extracts.

Macaulay's theme is the excitement of travel and the writing is from a travel memoir so it is very descriptive throughout and full of imagery, which suggests that her perspective about travel is very positive. For example, she draws the reader in by writing of a sunset that 'burned', creating a colourful and exciting image of Torremolinos, which would encourage the reader to visit the area.

She follows this with detailed descriptions of everything she sees using a variety of descriptive techniques, such as the metaphor 'the wedge of cheese' and the exciting verb 'twinkling'. These all combine to suggest the writer's perspective that it is a magical place, which would have helped to encourage her book's original readers to visit the area. In contrast, Walliams's theme is his charity

swim, and his purpose is not to encourage people to swim, but to encourage them to donate to Sport Relief. His writing is therefore more straightforward in tone to suggest his positive perspective on charity events. For example, he starts with a short sentence 'So this was it' and praises the people who come to support him using the colloquial term 'good folk'. Rather than describing the view as Macaulay does, Walliams immediately mentions his 'challenge', which would remind the reader of the reason for his swim.

The diary structure of Walliams's article also makes his writing seem more personal than Macaulay's. His first entry focuses on his feelings and the bracketed mention of his mother and wife makes him seem like a caring family man. The first few entries detail his feelings of despair; he is 'totally shattered', questions his ability to complete the swim, and writes of crying as he 'heaved' himself out of the water. Macaulay, on the other hand, although obviously impressed by the 'incredible beauty' of the area, does not directly reveal her feelings to the reader, probably because she wants them to concentrate on her vivid descriptions.

Clear topic sentence to introduce a further comparative point.

Adverbial used to signpost comparison.

Obviously both extracts include ideas about swimming. However, whereas Macaulay seems to enjoy her swim, calling it 'an exquisite bathe', Walliams finds it his 'toughest ever challenge'. Both writers describe the water but again they differ in their language choices: Macaulay uses vivid imagery such as 'smooth opal' and 'deep jade', whereas Walliams uses the simile 'bath of ice' to emphasise the harsh reality of his challenge. One interesting similarity between the writers is that they both highlight the solitary nature of swimming. Macaulay travels alone and swims alone, and Walliams writes of being alone with his 'thoughts'.

The only negative part of Macaulay's writing is her comment about the slightly 'intoxicated' English tourists, which she contrasts with Spaniards who 'one seldom' sees drunk. Walliams also writes of the people he sees but, in contrast, they are often mentioned as the only positive part of his challenge, probably as he wants to encourage more people to turn up and support him by donating to Sport Relief.

Clear comparison of writers' different perspectives.

Concise comparison includes analysis and uses references from both texts.

Similarities considered using references from both texts.

Conjunctions and adverbials used to signpost similarity and difference.

A very strong answer because...

This is a strong answer that covers a wide variety of similarities and differences from across the whole of both texts. The student begins by showing a clear understanding that the different purposes of the texts affects the tone and therefore also the language the writers use. The student compares the ideas used by the writers to achieve their different purposes, and backs up this comparison by analysing the writers' language and structural choices.

The structure of the answer is very fluent. Each paragraph makes a different comparative point which is clearly introduced with a topic sentence. Adverbials and conjunctions are then used to signpost the comparisons clearly. References are clear and carefully chosen, and are embedded in the answer to clarify each point the student makes. The student gives both texts equal weighting throughout the answer.

Other points could also have been included – for example, Walliams's naivety could have been contrasted with Macaulay's more comfortable attitude to her swim. However, this answer shows an understanding of the essential difference in tone between the texts and it's not necessary (or possible, in the time available) to include every comparative point, or every example of language techniques used, in order to write a strong answer.

Hint

Read the notes below.
Then look at the sample answer to Question 8 on pages 91–92, and the sample answer to Question 9 on pages 93–94.

Writing a good answer

Good answers will:

- skilfully control the reader's response, using tone and style in a sophisticated and sustained way
- manage complex ideas with skill, using structure and grammar to make the writing clear and fluent
- use a wide range of ambitious vocabulary for effect
- contain very few spelling mistakes and accurate punctuation.

Good answers to Questions 8 and 9 are also likely to:

- be clearly suitable for audience and purpose and show a good understanding of the form of the writing
- use a range of appropriate features and devices throughout, within a clear structure
- start and end with engaging ideas.

For Question 8, answers may:

- include details, such as facts and statistics, about the place being reviewed
- include descriptions of facilities or activities at the place being reviewed
- include ideas about why the writer enjoyed, or did not enjoy, the place being reviewed.

For Question 9, answers may:

- include facts, statistics and expert opinion to support the points made
- describe the challenge and the difficulties it will involve
- include details about the charity the sporting challenge will support.

SECTION B – Transactional Writing

**Answer ONE question. You should spend about 45 minutes on this section.
Write your answer in the space provided.**

EITHER

- *8** Write a review of a place you have visited for a website run by your local council.

In your review, you could write about:

- a place abroad, somewhere in the UK or somewhere in your home town
 - the facilities and activities that are available at the place you have visited
 - why you enjoyed visiting this place
- as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *9** A sports magazine has asked for contributions from people taking on sporting challenges to raise money for charity.

Write an article for the magazine about the sporting challenge you have decided to take on and the charity you are supporting.

In your article, you could:

- explain which charity you are raising money for and why you have chosen it
 - describe what your challenge will involve
 - describe the difficulties you will face as you complete the challenge
- as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Hint

Look at this sample answer to Question 8. Refer back to the notes on page 90, then look to see how some of the points are used here.

Engaging opening paragraph uses lists to add detail and give the reader a taste of the place.

Alliteration and repetition used for effect in the opening paragraph, to help draw the reader in.

Advanced punctuation (dashes) add detail to support the reviewer's positive opinion of the place and introduce a more personal tone.

Ambitious choice of adjective and noun.

Ambitious vocabulary choices.

Short sentence used to emphasise contrasting descriptions that follow.

Advanced punctuation (brackets) adds detail and contributes to the friendly tone.

Reviewer opinion included.

Hint

Remember – in the exam you only need to answer **either** Question 8 or Question 9.

Clear sub-heading gives further details about the reviewer's opinion and sets up a formal structure for the review.

Catchy title uses alliteration ('Seafront Sensation') to engage reader and indicate reviewer's opinion.

Adjectives and an ambitious verb used to create contrasting images.

Q8: sample answer

BLACKPOOL PROMENADE: A SEAFRONT SENSATION

Far from being a seedy resort on a windswept coast, overflowing with sticks of rock and cheap souvenirs, Blackpool Promenade is a seaside treasure with something for everyone, says Alex Thomas.

Last Saturday I found myself strolling through a wonderful, whirling world of waltzers, ice cream parlours, penny slots and neon pink candy floss. Smiling visitors mixed with smiling locals – all of them in sunglasses – as they lingered among a bewildering array of stalls, rides and other attractions.

I admit I was surprised. I was expecting a bleak and desolate place. I could already see the overflowing bins, the littered, grey beach and the depressed, brown sea. I could already feel wind mercilessly whipping my hair across my face and the sharp, salt air stinging my eyes. But I was wrong.

Blackpool Promenade has been transformed. The town has recently updated its sea defences and now boasts a brand new 3.2 kilometre seawall that extends from the Sandcastle Waterpark all the way to North Pier – and this multi-million pound revamp didn't stop there. Now, in addition to its three spectacular piers (no other coastal resort in the UK has as many), it has six new headlands and a set of very continental Spanish steps, which lead straight onto the beach.

The Prom has something for everyone. If you're after a more traditional seaside experience, head for North Shore, with its fantastic Victorian features. North Pier itself is the place to go for music and comedy, or you might prefer to indulge in the Victorian tearoom or try your luck with the arcade games.

Facts and statistics are appropriate for purpose and make the review believable.

Pronouns give the review a personal and friendly tone.

Set A Paper 2 Answers

Ambitious vocabulary choices.

Further facts support positive review.

Colloquial language keeps up the friendly, informal tone, which is suitable for audience and purpose.

Variety of sentence openers used for effect.

Ambitious choice of adjective.

Effective paragraph link.

Carefully controlled use of figurative language (personification) supports purpose.

Ambitious punctuation – used to emphasise the variety of attractions.

Colloquial phrase continues informal tone.

Clear conclusion sums up reviewer's opinion.

The beach has also experienced a transformation. Gone is the grimy waste and litter that once blemished this shoreline. Instead, visitors will find spacious expanses of clean sand and water which,

as recently as 2016, won an international award for their quality.

So you can kick off your flipflops and sink your toes into the sand without a care, and there's nothing to stop you sunbathing the day away or, if you're feeling more energetic, challenging your mates to a bit of competitive sandcastle-building!

If you're still eager for excitement after all that activity, head on past the Blackpool Tower (definitely worth the climb for some exhilarating views) and you'll come to Central Pier, which comes complete with a full-scale fun fair. When you've worked up an appetite, you'll find plenty of food outlets to help keep your energy up.

After gorging on award-winning fish and chips, end your day by winding down with a restful evening walk. Head south along the Prom, past the Pleasure Beach and towards Starr Gate.

The sun doesn't always shine, of course, but Blackpool Prom won't let you down; the Winter Gardens, SEA LIFE Blackpool and Madame Tussauds – and more – will keep you smiling if the heavens open.

So come down to Blackpool Promenade and soak up the sun and excitement. Join the millions who head here in the summer for the beach, or those who flock to the Golden Mile for the sensational Illuminations in the Autumn. You won't regret it.

Short, final sentence gives reviewer's judgement which suits the purpose of the task.

Ending links back to opening paragraph, where everyone is wearing sunglasses.

A very strong answer because...

This is a well-planned and carefully controlled piece of writing. It starts off with an engaging title and sub-heading, which sets up the formal structure of the review but also draws the reader in and makes the reviewer's opinion clear. A friendly and personal tone is created with colloquial words and phrases that are carefully placed for effect. The phrase 'a seaside treasure with something for everyone' shows a sophisticated understanding of both purpose and audience, and creates an effective contrast to the imagery at the start of the sentence.

The review is very effectively structured to take the reader through what the location has to offer. The student uses structural and rhetorical devices – including facts and statistics, lists and direct address – to engage the reader and give them a full picture of the location being reviewed. Paragraphs are linked effectively, and the writer's opinion is summarised clearly in the strong conclusion.

Ambitious vocabulary choices create vivid images for the reader and add colour to the review. Figurative language for example, the personification in 'Blackpool Prom won't let you down' – is not used too frequently, which makes the examples that are included highly effective and helps to ensure that the overall tone remains formal.

Spelling is accurate throughout. The student also makes occasional and accurate use of advanced punctuation – such as dashes and brackets – to create an effective variety of sentence types and lengths.

Clear sub-heading gives further details, drawing the reader in, and is appropriate for the form.

Imaginative headline engages reader with key information.

Short and effective opening sentence introduces the subject and summarises the key point.

Q9: sample answer

MY CHALLENGE TO MY LEGS: RUN THIS MARATHON

When I 'hit the wall' on race day, my legs will protest, but it'll be worth it

Tomorrow I will be running my first marathon. I've never done anything like it before, and I'm not an experienced runner – but this is different. I'm doing it to raise money for a project close to my heart, and I'm determined to get to the finish line.

I know those 26 miles will be the most gruelling 26 miles of my life. While I'm not unfit, I'm not a naturally sporty type. I enjoy the occasional swim and walk as much as possible rather than catching the bus, but you're unlikely to spot me at the local gym and you certainly wouldn't catch me going for a run before breakfast.

I've spent months preparing for this race, starting – I'll admit – with little more than a vigorous march around the block and building it up in slow, baby steps until (and this felt like a real triumph) I managed five miles without collapsing in a heap. After that things started to get a tiny bit easier. My lungs don't scream as loudly and I have better control over my breathing; my legs sometimes still wobble but they keep me upright.

My inspiration for this sporting challenge comes from my gran. Fighting fit and surrounded by loving family, she constantly reminds me of those she sees at her local day centre who are not so fortunate. She describes the extraordinary work done by volunteers from the centre who visit lonely elderly people in their homes on a regular basis. Tomorrow I'm running for these vulnerable members of our society, for the day centre and for those wonderful volunteers.

'A lot of them use their own money to help the elderly with vital expenses,' Gran tells me, talking about the volunteers, and this is backed up by conversations I've had with others at the centre. These generous folk supplement the old people's meagre pensions when they don't have enough for crucial things like heating.

Ambitious, multi-clause sentence with advanced punctuation (dashes and brackets) used to create tension.

Ambitious vocabulary choices.

Expert opinion – with quotation correctly punctuated – and example from writer's experience explains motivation for the challenge.

Hint

Look at this sample answer to Question 9. Refer back to the notes on page 90, then look to see how some of the points are used here.

Hint

Remember – in the exam you only need to answer either Question 8 or Question 9.

Sophisticated use of advanced punctuation (single dash) emphasises the scale of the challenge.

Repetition of distance and ambitious adjective for effect.

Anecdote, with colloquial language, contrast and direct address, helps to engage the reader.

Variety of sentence types and lengths creates pace and adds interest.

Personification and hyperbole used to add drama.

Advanced punctuation (semi-colon) used to add detail.

Effective use of a variety of sentence openers.

Emotive language helps to control reader response.

Effective use of pattern of three, with ambitious vocabulary choice.

Sophisticated paragraph link.

Set A Paper 2 Answers

Ambitious vocabulary choices.

Well-chosen adverb opens sentence with key point.

Facts and statistics used to persuade reader of the importance of the challenge.

Short sentence with alliteration brings reader back to the challenge.

Repetition of 'When' and 'I will need' emphasises the difficulty of the challenge.

Ambitious vocabulary choice.

Counter-argument outlined.

Imaginative noun phrase adds to strong concluding paragraph.

I recently read a report which said that in times of austerity, like now, old people suffer more than any other group. Shockingly, over 65% of people over 65 can't afford a hot meal once a day. This thought alone is enough to spur me on.

Tomorrow is going to be tough. When my lungs are bursting, I will need to stay focused on why I am running. When my legs threaten to abandon me, I will need to remind myself of how vital my sponsorship is. When I think I can't finish, I will need to draw energy from the hordes of people lining the way, cheering us all on.

Some people think that donating money to charity is pointless; they say most of the funds are wasted on excessive administration costs and inflated salaries. However, I would say this. Pick a cause you believe in, one where you can see your donation making a real difference at a local level. Or, alternatively, don't just donate – get out there and challenge yourself like I am. Whatever small amount you raise is sure to be appreciated, and at the very least you'll end up a whole lot fitter.

I don't know whether I will be able to keep up with the lycra-clad crocodile of athletes. I'll find out tomorrow. But I do know that when I cross that finish line, the feeling of euphoria that floods over me will be truly magical.

Ambitious vocabulary choices.

Adverbial used to dismiss counter-argument.

A very strong answer because...

This is a well-planned and tightly controlled piece of writing. The structure clearly reflects the features of the form asked for in the question – an article – and the student successfully uses ideas from one of the Section A reading texts, without copying anything from that text directly.

From the start, the student uses interesting and appropriate language features in a controlled variety of sentence types. Figurative language is not used too frequently, which makes the examples that are included highly effective. The student also very occasionally uses carefully chosen colloquial language, which helps to stop the tone from becoming too formal.

Rhetorical devices – such as direct address, pattern of three and emotive language – are used to manipulate the reader's response. The student also uses facts and statistics to introduce expert evidence that supports the purpose of the writing. A counter-argument is successfully outlined and dismissed.

Paragraphs are linked effectively and the student ends the piece with a strong concluding paragraph featuring some ambitious vocabulary choices.

Spelling is accurate throughout, as is the punctuation for quotations. The student also makes occasional and accurate use of advanced punctuation – such as dashes and brackets – which successfully emphasise extra information.

SECTION A – Reading

Read the text provided on page 34 and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

- 1 From lines 1–7, identify a phrase which shows why the narrator did not feel annoyed when the neighbour failed to answer.

(1 mark)

'I felt too ill'

- 2 From lines 11–16, give **two** ways in which the writer shows that the coach is in a dangerous condition.

You may use your own words or quotations from the text.

(2 marks)

1 'the leather strap broke in my hand'

2 The glass is covered in mildew.

Alternative answers

Answers to Question 2 could also include:

- The outer lamps are dilapidated.
- Every part of the coach is in 'a condition of decay'.
- 'The sashes splintered at a touch.'
- 'The leather fittings were crusted over with mould.'

Hint

Turn to page 34 to re-read the extract.

Question 1 is only worth one mark, so the student only gives one phrase in their answer.

Answer uses a phrase from the lines of the extract given in the question, which suggests the student has read the question and the section of the extract carefully.

Two appropriate examples are given – it's fine to use quotations or to paraphrase the extract.

Answer focuses on the line numbers given in the question – the wider extract also mentions the damp and the broken floor, but these points are outside the lines given in the question, so would not be given a mark.

Hint

Read the notes below,
then look at the sample
answer on page 97.

- 3 In lines 28–33, how does the writer use language and structure to show the narrator's reactions to the people in the coach?
Support your views with reference to the text.

(6 marks)

Writing a
good answer

Good answers will include:

- analysis of how both **language** and **structure** are used to create effects and influence the reader
- references to the writer's use of vocabulary, sentence structure and other language features
- a discriminating (carefully chosen) selection of short quotations or close reference to the text to clarify the points being made
- a close focus on the question – identifying the range of reactions the narrator displays.

Possible language points:

- In lines 28–29, a build-up of verbs is used to show how the narrator is increasingly desperate to understand what he is seeing – 'passed', 'turned', 'saw'.
- Detailed descriptions use a build-up of adjectives to emphasise how difficult the narrator finds it to believe what he is seeing – 'dank with the dews of the grave', 'earth-stained and dropping to pieces', 'hands of corpses long buried'.
- With the rhetorical question in line 29, the narrator questions his ability to describe what he sees, highlighting the horror of his situation.
- The use of words associated with death all suggest the narrator's fear and horror – 'grave', 'earth-stained', 'corpses'.
- The shift in language as the narrator clarifies the 'pale phosphorescent light' with the stronger description of 'the light of putrefaction', with its connotations of death and decay, highlights his struggle to believe what is before him.
- The repetition of 'eyes' three times in the same sentence at the end of the section, together with the adverb 'menacingly', suggests how the narrator fears that he is trapped.

Possible structure points:

- Sentences increase in length throughout the lines from the extract, reflecting the narrator's increasing panic.
- The repetition of the pronoun 'I' followed by a verb at the start of sentences shows the narrator's dawning realisation that the men are not alive.
- In lines 30–32, a long sentence with descriptive clauses separated by semi-colons builds the narrator's sense of panic and fear.
- Dashes are used for interjection, emphasising the narrator's increasing panic.
- Dashes are also used to add detail, reflecting the narrator's attempts to clarify what he is seeing – 'putrefaction'.
- Exclamation marks suggest the horror the narrator is faced with.
- The narrator's panic is emphasised by the contrast between his agitation and the extreme stillness of his fellow travellers.

Effective use of embedded quotations.

Immediate focus on the question.

Identification of techniques (repetition of 'I', pattern of three verbs) with a clear explanation of their effect.

Q3: sample answer

The narrator's reaction of increasing disbelief is shown in the first three sentences in the section, which all begin with the pronoun 'I', followed by the verbs 'passed', then 'turned', and finally 'saw'. This suggests his increasing disbelief and dawning realisation of his situation. The verb 'saw' is then immediately followed by the exclamation 'oh Heaven!' and a rhetorical question, which highlight his panic as the horror of what he is seeing starts to sink in. The writer uses dashes to emphasise the narrator's panic, and to suggest that he is struggling to understand the meaning of the 'pale phosphorescent light'. His language in his explanation – 'the light of putrefaction' – has connotations of death, which suggests the narrator's reaction is now moving from panic into horror.

The writer also uses sentence structure to suggest the narrator's disbelief and panic. In lines 30–32, one long sentence contains detailed descriptive clauses, all starting with 'upon' and all separated by semi-colons. This gives the impression of panic as it suggests that the narrator needs to describe everything in great detail in order to make sense of what he is seeing. In the final sentence, the narrator's mounting horror and fear is suggested by the repetition of the word 'eyes' three times: first they are just 'eyes', then they become 'terrible eyes', and finally the eyes are 'turned menacingly' on him.

Hint

Look at this sample answer to Question 3. Refer back to the notes on page 96, then look to see how some of the points are used here.

Two techniques identified to explain one effect – shows understanding that more than one technique is often used to create one effect.

Effect of punctuation choices is explained.

Connotations of language choices given.

Answer kept tightly focussed on the question.

Overview given of the effect of the sentences used, and focus stays clearly on the question.

Analytical – addresses the purpose of clauses within the sentence rather than just writing about the effect of sentence length.

Repetition is considered and its effect closely linked to the focus of the question.

A very strong answer because...

This answer is analytical because it recognises that the narrator's reaction changes in the lines of the extract referenced in the question. The student makes clear references to the text to back up what they say about the different reactions. The student also comments on both language and structure.

There are other examples of language and structure that could have been used to answer the question. For example, the student could have used the adjectives describing the men to explain the narrator's reaction to their appearance ('dank with the dew of the grave' etc.). However, this question is only worth 6 marks and it's not necessary (or possible, in the time available) to cover every point of language and structure in order to write a strong answer. For a strong answer, you need to use discriminating references to the text – this means you need to use the best examples from the extract to support and clarify the points you make.

Hint

Read the notes below,
then look at the sample
answer on pages 99–100.

- 4 In this extract, there is an attempt to show an unsettling experience.
Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

(15 marks)

**Writing a
good answer**

Good answers will include:

- evaluation of the settings, ideas, themes or events used by the writer, as relevant to the question
- a critical overview and judgement about the effectiveness of the text and the effect on the reader, which is sustained (continued throughout the answer) and detached (formal and unbiased, or fair)
- an appropriate and discriminating selection of short quotations or close references to the text, which are used persuasively to clarify the points being made.

Possible evaluative points:

- The account uses first-person narration, which makes it easier for the reader to empathise with him.
- The extract starts with a familiar 'ice-breaking' comment that is normal in the context – this makes the narrator's anger later in the extract, when he receives no reply, understandable.
- The unsettling experience starts effectively with silence from the opposite neighbour – 'he answered never a word'.
- The description of the 'icy' weather foreshadows events to come and would lead the reader to expect the worst.
- The narrator is affected 'with an intolerable nausea' and although he doesn't mention his illness aloud, he is shivering, which makes his discomfort clear. His request to open the window therefore seems reasonable, making the lack of reaction from his fellow travellers even more unsettling and so increasing the reader's empathy.
- There is an effective list of the coach's faults, which justifies the narrator's anger.
- The phrase 'hazarded one more remark' emphasises how reasonable the narrator's behaviour is and maintains the sense that the journey is just uncomfortable, rather than frightening.
- There is a sudden change in mood when the third passenger fails to answer – this lack of response follows another reasonably phrased question from the narrator, so this, too, adds to the ominous atmosphere.
- The narrator's fear and panic is then carefully built up, beginning with his inability to accept or understand what is happening, then using a vivid description of the other passengers to show his horror.
- The final 'shriek of terror' is an effective way of showing the supernatural theme which, as a genre of writing, is intended to be unsettling.

Overview at start of answer shows an understanding of the question and addresses the extract's theme.

Comment on the effect of narrative voice on the reader, with clear focus on the question.

Q4: sample answer

The theme of the extract is the supernatural but this is cleverly revealed gradually, as the narrator's reaction to his unsettling experience starts off as simple disbelief, moves through anger and ends with him being finally driven to terror. The extract uses first-person narration, which makes it easy for the reader to empathise with the narrator and to feel as if they are experiencing the unsettling journey with him.

The extract starts with the narrator attempting to make small talk with a fellow passenger by asking about the weather. This is polite behaviour that would make the reader inclined to like the narrator and they would therefore empathise with him when he is ignored. The silence from the opposite neighbour is also an effective way of foreshadowing events to come. It suggests that the experience is going to become unsettling as it makes the man seem sinister and mysterious.

Another sign that the journey will become more unsettling is when the narrator states that he cannot clearly see his companion as the lighting is 'dim'. The night is then described as having an 'icy coldness'. This would be the first hint to the reader that the tale might be about to become more sinister as winter nights are often a convention of ghost or horror genres.

The reader might be surprised that the narrator is slow to get angry at the rudeness he experiences, but he explains that he is ill. Given his illness, his request to open the window therefore seems reasonable, which is an effective way of making the silent reaction from the second occupant seem even more unsettling. This would increase the reader's sense of intrigue as they would be wondering why the man 'neither spoke nor stirred'. The writer also uses a single paragraph for this information, which would successfully highlight to the reader that it is an important part of the story.

Hint

Look at this sample answer to Question 4. Refer back to the notes on page 98, then look to see how the points are used here.

Ideas are considered – characters and how they are presented to the reader.

Evaluation refers to a literary device but focus is still on overall effect on the reader.

Setting (weather, time) is considered and linked to the focus of the question.

Short quotations embedded, but language itself is not analysed.

Evaluative point – identifies and comments on the effect of genre conventions on the reader.

Events are considered and evaluated.

Critical judgement about the sequence of events and their effect on the reader.

Evaluation developed – further points made about structure, and linked to reader response, with careful choice of short, embedded quotations to support point.

Events and setting evaluated through paraphrase and short, embedded quotations.

Reader response considered and developed into a sustained judgement.

'Some readers' develops the point by showing an understanding of different reader responses.

Change in mood is identified and linked to theme.

Evaluation of how the writer changes the mood.

Phrases 'such as' and 'for example' highlight examples carefully selected from across the extract.

Ending is considered and evaluated in terms of the reader's response to the theme.

At this point, the writer breaks the tension a little by showing the narrator again behaving in a very reasonable manner and repeating his question. He then loses patience and the writer makes his irritation seem very understandable by using a long list to detail the coach's faults to show that it is 'in a condition of decay'. This build-up of detail is a very successful way of making the reader feel involved in the narrator's unsettling experience, as they would be able to visualise the dilapidation of the coach. This would increase the reader's empathy for the narrator, as most readers will have experienced a very uncomfortable journey. Some readers may even feel that the narrator is behaving too reasonably as he does not get angry even when he is ignored again.

The mood then changes and the experience moves from unsettling to horrific as the supernatural theme becomes more evident.

This change is achieved through vivid descriptions of the other passengers, which build tension by starting with milder descriptions such as 'startling pallor', and then becoming vivid and horrific – for example, 'dank with the dews of the grave'. The tension builds to a climax with a final 'shriek of terror' from the narrator. The reader would recognise and enjoy this ending as it would signal to them that the theme of the story was the supernatural.

A very strong answer because...

This answer evaluates the way the extract works as a whole, and the student uses relevant aspects of **SITE** as a basis for their evaluation. The student takes a chronological approach, which shows they understand how the experience being described creates a build up of tension. The student also stays focused on the question throughout the answer and clearly links the points they make to the effect on the reader.

The student evaluates the techniques the writer has used to create certain effects – for example, the use of a list, the sequencing of events and the vivid descriptions. Instead of analysing these techniques in terms of the language the writer uses, the student focuses on the ideas the writer presents using these techniques – which is appropriate for this question type.

This is a strong answer because it considers the overall text and makes clear judgements that are linked to the focus of the question. The student also regularly makes judgements about the author's success, and supports the points they make with well-chosen textual references.

SECTION B – Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

*5 Write about a time when you, or someone you know, felt left out.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

*6 Look at the images provided.

Write about an uncomfortable journey.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Hint

Read the notes below. Then look at the sample answer to Question 5 on pages 102–103, and the sample answer to Question 6 on pages 104–105.

Hint

Turn to page 41 to remind yourself of the images provided for Question 6.

Writing a good answer

Answers **must** be in prose and could be a narrative, description or monologue. Answers **must not** take the form of a poem or a play.

Good answers will:

- skilfully control the reader's response, using tone and style in a sophisticated and sustained way
- manage complex ideas with skill, using a range of structural and grammatical features to make the writing clear and fluent
- use a wide range of ambitious vocabulary for effect
- contain very few spelling mistakes, with any mistakes that are made not affecting overall meaning
- use punctuation accurately, to help with emphasis and to make the meaning precise
- use a range of sentence structures accurately and selectively for effect.

Good answers to Questions 5 and 6 are also likely to:

- have a carefully planned structure with a clear beginning, middle and end
- use appropriate language techniques for imaginative writing – such as figurative language, verbs carefully selected to show not tell, and reference to the senses
- use a consistent narrative voice that attempts to make the piece interesting and believable to the chosen audience
- show a good understanding of the form of the writing
- use features that match the chosen type of prose – for example, dialogue in narrative, or a sustained single voice in monologue.

For Question 5, answers may:

- use an example of being left out that others might be familiar with – for example, being left out of a game, or a group at school
- give reasons why being left out is hurtful and write about the impact on the person who is left out.

For Question 6, answers may:

- use the images provided to inspire writing – for example, someone's experience of riding on a camel, or in a horse and cart; someone's experience of an uncomfortable train journey, or a journey where there is a delay
- give reasons why the journey was uncomfortable and explore the impact this had on the writer or others.

Hint

Look at this sample answer to Question 5. Refer back to the notes on page 101, then look to see how the points are used here.

Hint

Remember – in the exam you only need to answer either Question 5 or Question 6.

Engaging opening immediately creates reader empathy.

Effective paragraph link, and a variety of sentence types creates rhythm. Monologue form introduced with reader addressed directly and in a slightly informal style.

Short sentence to emphasise the image and increase reader empathy at the end of the paragraph.

Q5: sample answer

Picture this: a girl, cowering under a window in the half-light of a winter evening. Inside the window, a party is in full swing; coloured lights flicker and loud music throbs. Outside, the girl lifts her head for one more peek, then shuffles slowly away, shoulders hunched and feet dragging. Left out.

Feeling sorry for her? You should. There's one in every school – and at my school it was me. I have no idea why but I never quite made it into any of the exclusive school circles. I didn't feel that different but I spent most of my time roaming the corridors alone.

Then, when I was fourteen, I met Sammy. My polar opposite – where I was short and clumsy, Sammy was slender and graceful. I'm not quite sure what she saw in me, but for two years we were inseparable.

Then Stella came along.

I'm sure you know a Stella – every school has one. A prima donna who patrols the corridors with a coven of bland, blonde followers trailing close behind, taunting and jeering at anyone not considered cool enough to join the gang. She terrified me and I made huge efforts to stay off her radar. Sammy, on the other hand, was soon well into Stella's coven.

Everywhere I looked I saw them together. Oh sure, she still spent time with me, but it wasn't the same. I was an afterthought; a quilt trip that was squeezed in when Stella was busy elsewhere.

It all came to a head with Stella's sweet sixteen party. It seemed everybody was invited. Everybody, that is, except me. I kept telling myself it didn't matter. That I hated all the pouting and vanity that it would inevitably involve. Then I found out that Sammy was going.

That hurt. You see, Stella's birthday was the same date as mine. I obviously wasn't having a major 'event' of any sort, but I had hoped Sammy would suggest a small celebration of some kind, perhaps a cinema trip or even bowling. I waited for her to mention something. But she never did.

Variety of ambitious verbs create interest.

Contrasting images created with sentences opening 'Inside...' and 'Outside...'.

Ambitious vocabulary choices.

Sophisticated change of tense from present to past to indicate a flashback.

Effective use of one-sentence paragraph to change tone.

Variety of sentence structures and lengths creates pace and rhythm.

Monologue form supported by including the reader.

Repetition of ambitious noun chosen for its unpleasant connotations.

Alliteration used to emphasise narrator's dislike.

Deliberately chatty tone supports the informal monologue form.

Ambitious vocabulary choices.

Effective paragraph link.

Inverted commas used to create irony.

Informal monologue style maintained with colloquial phrases.

Semi-colon used to highlight second clause in the sentence.

Now I know this is the point in the story when you're expecting a happy ending. You want me to tell you that, suddenly, Sammy saw me under that window, came out, took my hand and led me smiling towards the bright lights, shouting 'Surprise!' and laughing at my shocked expression.

Well, you're going to be disappointed – there was no silver lining. I waited under that window for ages before creeping away, alone. The rest of the school year passed in a miserable blur. I never spoke to Sammy again and, to be honest, she was so infatuated with Stella that I doubt she even noticed.

So why have I told you this tale? Well, it's because I want you to think long and hard about your own behaviour. Have you ever become so bewitched by a new friend that you've ignored your old ones? Are you part of a smug gang that enjoys intimidating others? Or are you even (and think hard about this) a Stella?

Most importantly though, I want you to pop out next time there's a party in your neighbourhood. Just to double check that there's nobody out there, cowering under the window, feeling left out.

Monologue form maintained with direct address to the reader.

Effectively controlled multi-clause sentence used to draw out the suspense.

Effective twist as reader's expectations are disappointed.

Ambitious vocabulary choices.

Effective use of brackets to involve reader in the narrative.

Colloquial phrase supports informal style.

Effective ending echoes opening phrase.

A very strong answer because...

This is a successful narrative that uses an ambitious monologue form – the reader is addressed directly and the style is informal, with some colloquial language. The student keeps the style informal throughout, but still uses a clear structure. Several short sentences are used to establish the narrator's friendship with Sammy, then a one-sentence paragraph introduces the character of Stella. This is an effective way to introduce the main conflict in the narrative. The student uses changes in tense in a sophisticated and impressive way – the tense changes from present to past and back again, which effectively manipulates the reader into empathising with the narrator.

The student uses an impressive range of ambitious vocabulary – such as 'inseparable', 'coven', 'inevitably'. However, they also manage to maintain the informal, personal style that a monologue needs.

The student uses a wide variety of sentence structures effectively throughout, and they also use short sentences well to maintain the informal tone and to involve the reader.

The ending is strong because it returns the reader to the beginning of the piece, while at the same time giving no resolution, unlike a traditional narrative structure.

Hint

Look at this sample answer to Question 6. Refer back to the notes on page 101, then look to see how the points are used here.

Hint

Remember – in the exam you only need to answer **either** Question 5 **or** Question 6.

Engaging opening using dialogue immediately gives ideas about the characters.

Dialogue correctly punctuated, with adventurous synonym for 'said'.

Sentence variety for effect: a short sentence sums up feelings, a longer sentence creates anticipation.

Q6: sample answer

'Is this seat taken?' The words boomed across the train carriage, silencing the chatter and cutting into her idle daydream.

'Er, no – no, it isn't,' Jane stuttered.

Taking a sideways peek at her new companion, she could sense that he was not the usual 9 to 5 business commuter. For a start, his suit looked like it had been made for someone three sizes smaller and his shirt, straining in places to contain his bulk, had at least two buttons missing. His hair was coarse and straw-like, sprouting from his head in weird bunches like a poorly tended vegetable patch. On his lap was a bulging briefcase which threatened to explode at any moment, and a wrinkled carrier bag wafting steam towards the roof of the carriage.

Jane sighed. It was going to be a long and uncomfortable journey.

From several seats away, Jane could hear the sound of a mobile phone ringing; a jarring, insistent jingle that set her teeth on edge and jangled her nerves. In front of her a cacophony of clashing tinny sounds spilled out of a pair of enormous headphones. Behind her a passenger jabbed away at a keyboard and sneezed heavily. Beside her, the man rustled around in the carrier bag, unleashing the pungent aroma of onion soup. Eventually, the train lurched and swayed out of the station.

'Where are you headed then young lady?' The man had twisted his bulk towards her, his onion-breath filling the gap between them.

Jane hesitated. She was nervous enough without articulating the reason for her journey.

'An, er, interview. For a new job.'

'What company?' he barked.

'Er... Watkins... Pharmaceuticals...' She feigned a yawn and turned her head pointedly towards the window.

'Why them?' he persisted.

'Um... I heard they offer great training, although the boss is apparently a bit strange.'

'What job?'

Variety of sentence openings.

Well-structured paragraph that builds up description.

Well-structured multi-clause sentence adds rhythm and pace.

Well-chosen adjectives and simile create a vivid description.

Personification and interesting verbs combine to create a strong image.

Effective and correct use of semi-colon.

Ambitious vocabulary choices.

Parallel sentence openings using prepositions – for emphasis.

Ambitious verb choices.

Creative synonyms for 'said' – effective in establishing character.

Effective use of ellipsis – indicates hesitation and pause.

Correctly punctuated dialogue – effective establishing character and mood.

The questions just kept coming. Jane desperately tried to end the interrogation by mumbling only the briefest of answers. But a strange thing happened – as she fielded query after query, about everything from her GCSE choices to her family pets, she began to enjoy the grilling. Her companion was strange and his manner abrupt, but it was, after all, excellent preparation for her interview. After thirty minutes, she thanked him profusely for his help and settled down to nap for the rest of the journey.

Suddenly there was a bang and the train jolted and scraped and screeched to a halt. Lights flickered overhead for a moment, illuminating a sea of pale faces in the inky gloom. Darkness descended and ten minutes passed before an announcement was made that they were to be delayed for another thirty minutes. The passengers shivered as the heating failed and an icy chill came over the carriage.

As the minutes ticked slowly by Jane began to panic that she would be late for her interview. When the train was still pitch black and stationary after forty minutes she resigned herself to having missed her big chance. Tears prickled the corners of her eyes and began to spill heavily down onto her clean white blouse. As disappointment swept through her, the tears escalated into huge sobs that left her choking and gulping for air.

'Here – take this'. A tissue was thrust into her hand from the side. The lights came on and the train jerked forwards into motion.

'Missed interview... don't usually cry... dream job... gulp... Er... thanks. Sorry, Mr...er, I don't know your name.'

'Watkins. Fred Watkins.'

Jane gasped as realisation dawned.

'And don't worry; the job's yours if you want it. Although I agree with you – I can be a bit strange at times.'

Effective choice of synonyms – avoids repetition of 'questions'.

Advanced punctuation (dash) used to change the mood.

Ambitious vocabulary choices.

Repetition of 'and' instead of commas slows down pace and emphasises the discomfort of the journey.

Strong image created through effective metaphor and ambitious vocabulary.

Repeated reference to 'minutes' links paragraphs effectively.

Ambitious vocabulary choices.

Correct use of ellipsis – effective in showing hesitation and mood.

Effective use of dialogue to move the story forward.

Adventurous but satisfying conclusion using advanced punctuation.

A very strong answer because...

This narrative is successful because it has a clear beginning, middle and end. The structure is especially effective because the student uses some ideas and techniques from the extract in Section A of the exam paper – for example, the use of dialogue and character description.

The student avoids using figurative language too often – this makes the examples of simile, metaphor and personification that are included even more powerful. Imaginative synonyms for common verbs are also used effectively – for example, 'barked' (said), 'thrust' (put) and 'jerked' (moved).

The student uses dialogue to keep the plot moving. The advanced punctuation used in the dialogue helps to build up a picture of the characters.

The ending is strong and satisfying – it allows the reader to share the main character's shock when the identity of her travelling companion is revealed.

Hint

Turn to pages 47–48 to re-read the texts.

The student answers with one short quotation and one paraphrase.

No time is wasted as answers are kept short.

Answers are from within the line numbers in the question, even though there is more information about librarians earlier in the text.

The student uses the two-part layout to give two clear answers.

Alternative answers

Answers to Question 1 could also include:

- 'liked the books being read'
- taught Gaiman how to order books.

SECTION A – Reading

Read Text 1. Then answer Questions 1–3.

You should spend about 1 hour 20 minutes on the **WHOLE** of Section A (Questions 1–7).

Write your answers in the spaces provided.

- 1 From lines 30–31, identify two pieces of information about the librarians.

(2 marks)

1 'They liked books'

2 Not snobbish about what Gaiman read

- 2 From lines 25–29, give two types of people who helped Gaiman get his love of reading.

You may use your own words or quotations from the text.

(2 marks)

'parents'

'librarians'

The answer just gives the types of people – 'parents' and 'librarians'. There is no need to include further details about these people.

The student uses two short quotations – no need to use full sentences here.

- 3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural features and techniques
- the effect on the reader.

Support your views with detailed reference to the text.

(15 marks)

Hint

Read the notes below, then look at the sample answer on pages 108–109.

Writing a good answer

Good answers will include:

- analysis of how both language and structure are used to create effects and influence the reader
- analysis of how language and structure are used to interest and engage the reader
- references to the writer's use of vocabulary, sentence structure and other language features
- a discriminating (carefully chosen) selection of short quotations or close reference to the text to clarify the points being made.

Possible language points:

- A metaphor of addiction makes reading fiction seem addictive – 'gateway drug'.
- Patterns of three are used throughout to emphasise points – for example, 'to learn new words, to think new thoughts, to keep going' shows the positive benefits of reading.
- A counter-argument that uses opinion – 'I don't think there is such a thing as a bad book' – dismisses people who think there are 'bad' books, and this is emphasised with the sarcasm in 'becomes fashionable' and the colloquial term 'It's tosh'.
- The powerful use of the pronoun 'we', together with the verb 'need' acts as a call to action for the audience.
- The metaphor of climbing a ladder 'rung by rung' suggests the positive long-term effect of reading.
- Direct address is used to speak personally to audience members and makes reading sound exciting – for example, the phrase 'you, and you alone'.
- The colloquial phrase 'And while we're on the subject' creates an argumentative tone.
- The extended metaphor of prison uses words and phrases with connotations of escape – for example, 'escapist', 'opens a door', 'shows the sunlight' – which suggests that escapist fiction literally opens doors to new worlds.
- Words connected to the topic of war – for example, 'armour', 'weapons' – all emphasise the scale of the problem and the need for action.
- The personal anecdote about Gaiman's own experience of libraries is used in an emotive way to make the audience recall their own childhood memories.

Possible structure points:

- The ellipsis used between the first and second paragraphs suggests a dramatic pause in the speech to draw the audience in.
- Temporal (time) adverbials – such as 'firstly' and 'the second thing' – are used to emphasise powerful points early on in the speech.
- Key ideas are repeated – for example, reading as a drug, fiction as an escape.
- Short sentences are used for emphasis – for example, 'It's tosh.'
- The repetition of 'it's' within a pattern of three – 'It's tosh. It's snobbery and it's foolishness' – effectively dismisses a counter-argument.
- Lists are used to emphasise the benefits of escapist fiction.
- The repetition of 'or' in the description of the children's library – for example 'ghosts or magic or rockets' – emphasises the variety of books available.
- The speech is structured to take the audience through ideas about the benefits of fiction, from a general introduction to a conclusion about exactly what libraries do, so that they will agree with Gaiman's final ideas about libraries.

Hint

Look at this sample answer to Question 3. Refer back to the notes on page 107, then look to see how some of the points are used here.

Structure of text considered, with identification of sentence type used as an example of how the reader is engaged at the start.

Analysis that shows understanding of text's purpose.

Further detailed analysis, using an example of the way structure contributes to effect.

Close focus on how audience/reader is engaged.

Short, embedded quotations used as discriminating examples throughout.

Analysis of the effect of language.

Analysis of the combined effect of several different language features.

Close focus maintained on text's purpose.

Analysis of vocabulary choices using short, embedded quotations.

Clear introductory sentence that shows an understanding of the writer's main argument and of the type of language expected in this form of text.

Identification of tone using language technique and analysis of effect.

Q3: sample answer

- As the text is from a speech, the writer engages the audience by using a variety of persuasive features to build towards his main argument that libraries are important.
- Gaiman immediately attempts to get the audience on his side by starting with a very short statement setting out his belief that fiction has 'two uses'. Using the metaphor 'a gateway drug', he takes a challenging tone to suggest that fiction is powerfully addictive, an idea that might shock his audience and therefore make it more effective. To demonstrate this addictive effect, Gaiman then uses a long, multi-clause sentence which is split into two by the use of ellipsis. This creates a dramatic pause to engage his audience.
- Gaiman also engages his audience by anticipating potential arguments, such as those about 'bad books'. Here, he uses the alliterative phrase to make those who feel that way sound childish.
- He makes his opinion clear by starting with the pronoun 'I' and using the colloquial word 'tosh' to highlight the 'foolishness' of those who try to limit children's reading. Bringing the audience into the argument by the repeated use of the pronoun 'we', he then introduces another metaphor, this time of a 'ladder' that you go up 'rung by rung'. This stresses the positive long-term effect of reading 'anything'.
- Another counter-argument – that 'escapist fiction' is a 'bad thing' – is dismissed using a metaphor of a battle which is extended across a paragraph for added impact. Using words like 'trapped', 'escape', 'weapons', 'armour' and 'prison', Gaiman suggests that far from being a 'bad thing', escapist fiction can literally help people to 'escape for real'.

Close focus on how audience/reader is kept interested and engaged.

Gaiman then changes the tone to a more personal one, telling an anecdote to introduce his main argument that libraries are important.

Analysis of the changing tone of the text.

The short sentence 'I was lucky.' emphasises his feeling that many children are not, which will engage his audience's emotions.

He then uses a long sentence to build up an emotive picture of himself as a 'small, unaccompanied boy' and repeats the word 'or' in a list of exciting things to emphasise the variety of fiction that is available in libraries.

Detailed analysis of combined effect of sentence length, repetition and vocabulary choices.

The climax of Gaiman's speech, in the final paragraph, is a powerful call to action using a variety of persuasive speech techniques such as a short statement, the repetition of 'freedom' in a pattern of three and a list that stresses the power of libraries. This will ensure the speech concludes with the audience fully on his side, as it is something that everybody would see as an ideal.

Shows understanding of text's purpose.

Close focus maintained on the ways the writer interests and engages the audience/reader.

Structural example used for close focus on how audience/reader is engaged.

A very strong answer because...

This is a strong and very detailed analytical answer that covers a wide range of examples in a concise and clear style. The short introductory sentence shows a clear understanding that, as the text is from a speech, the language is likely to be persuasive and the writer is likely to build towards a strong main argument.

One of the strengths of the answer is the way that points about language and structure are combined. For example, the student shows an understanding that it is the combination of sentence structure, persuasive techniques and vocabulary choices that makes the writer's arguments so powerful.

Another strength is the way the student recognises that the 'reader' here is the audience listening to the speech, and that they would need to be engaged with powerful ideas from the very start – for example, through the use of the shocking metaphor 'a gateway drug'. The student then keeps a close focus on the audience/reader throughout – the purpose of the text is considered even at the end of the answer, where the student analyses the effect of the writer's final sentences.

A range of structural points is considered, including the use of lists, repetition and punctuation. Where subject terminology is used, it is accurate and allows the student to consider the effects of a full range of language techniques such as metaphor, patterns of three and alliteration, as well as word classes.

The answer is clearly structured using a chronological approach, which allows the student to analyse the way in which the writer's argument builds to a climax.

Other examples of language features and structural techniques could also have been used – for example, the use of repetition of 'new' at the start, the later description of Gaiman's librarians or the way the text is structured to take the reader through the benefits of libraries. However, it's not necessary (or possible, in the time available) to cover every point about language and structure in order to write a strong answer.

Hint

Turn to pages 47–48 to re-read the texts.

The student uses a short paraphrase, which saves time.

Alternative answers

Answers to Question 4 could also include:

- he struggles with anything beyond basic maths
- he knows no science
- it took him a long time to understand what an adverb was
- he struggled with grammar for a long time.

Read Text 2. Then answer Questions 4–7.
Write your answers in the spaces provided.

- 4 From lines 1–3, identify one result of Leslie Thomas's poor education. (1 mark)

He knows no languages.

- 5 From lines 20–21, identify the phrase which shows what Thomas should have been doing the night before his entrance exam. (1 mark)

'extra studies'

The student uses the shortest possible quotation as an answer, which saves time.

The student has stuck to the line numbers given, even though the writer refers to 'homework' in line 22, which might also have answered the question, if that line had been included.

Hint

Read the notes below, then look at the sample answer on pages 112–113.

6 In this extract, the writer tries to engage the reader through the description of his childhood reading.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15 marks)

Writing a good answer

Good answers will include:

- evaluation of the settings, ideas, themes or events used by the writer, as relevant to the question
- a critical overview and judgement about the effectiveness of the text and the effect on the reader, which is sustained (continued throughout the answer) and detached (formal and unbiased, or fair)
- an appropriate and discriminating selection of short quotations or close references to the text, which are used persuasively to clarify the points being made.

Possible evaluative points:

- The writer crafts this extract carefully to take the reader on a journey through his reading history, from the first books he enjoyed – *Wops the Waif and Murder in the Mews* – through the first books he borrowed – the ‘William’ books – to his discovery of detective stories.
- Thomas starts with his main theme that reading has been important in his life – it was ‘indeed my education’ – then takes the reader through his childhood memories of reading.
- The reader would empathise with Thomas from the start as his background seems to have been poor, as suggested by his lack of education.
- The extract starts where it ends – with education – and Thomas’s success in the entrance exam seems to prove how important reading has been to him.
- Despite his lack of education, Thomas presents a pleasant, cosy childhood that would encourage the reader to think of their own childhoods – for example, ‘sat by our fire’, ‘wriggle deeply into the armchair’.
- Thomas portrays himself as a kind boy and a good son as he fetches his mother’s library books, which would encourage the reader to like him.
- The extract shows the excitement Thomas found in reading – for example, ‘a new world opened up’, ‘discovered something wonderful’.
- Thomas presents the library as a cosy setting, using the term ‘library lady’ rather than ‘librarian’, which also highlights Thomas’s childlike and uneducated view of the world.
- There is a sense of childish excitement in phrases like ‘daring myself to go on’, ‘bemused grin’ and ‘clutching the book preciously’.
- The reader would warm to the sense that Thomas did not take reading for granted – he calls beginning a book a ‘luxury’, carries books home ‘preciously’ and even second-hand magazines are treasured for a ‘furtive evening’.
- The details about the characters in the ‘William’ stories highlight how fiction can seem very real to children and provide them with exciting escapes from ordinary life.
- The appeal of good fiction is emphasised by the writer’s anecdote about his mother tripping but ‘still reading’.
- The extract ends on a humorous note with the mention of the lucky exam question, which nevertheless stresses the importance of reading.

Hint

Look at this sample answer to Question 6. Refer back to the notes on page 111, then look to see how some of the points are used here.

Introductory sentence identifies overall theme and the way it's revealed at the start of the extract.

Evidence from text used to support point.

On sample answer

The main theme of the extract is the way reading educated the writer, and Thomas makes this clear immediately by calling reading 'my education'. He then lists his lack of educational achievements, such as his difficulties with maths, ending with his uncertainty about adverbs. This last point is a successful way to prove to the reader how important reading is as the extract is from Thomas's published autobiography, a point that the reader might find entertaining as it is very ironic.

As the extract is from an autobiography it is important that the reader likes the narrator. Thomas makes it easy to like him as, rather than moaning about his deprived childhood, the main setting for his reading is a comfortable armchair and he writes fondly of being by the fire with a cat on his lap. He also makes it clear that he never took his reading for granted. For example, he refers to starting a book as a 'luxury', suggesting it was a really special moment. This is another reason why the reader would find him a very likeable narrator and he would perhaps be especially appreciated by older readers who had a similarly hard childhood.

Older readers might also appreciate Thomas's obviously close relationship with his mother. His descriptions of the types of books he collected for her cleverly come immediately before he writes about joining the library himself. This is effective as it links his mother's love of reading with his own, and might make readers who are parents think about the influence they could have on their own children's reading.

Later in the extract, Thomas uses an anecdote about his mother tripping over but 'still reading' to highlight the addictive appeal of reading. He finds 'the lure' of the magazines she has brought back from a house where she cleaned 'irresistible'. Younger readers might find it difficult to identify with his 'furtive' reading of these second-hand magazines, as they have a whole world available on their phones, but they would still be able to enjoy Thomas's description of how he neglected his studies.

Evaluation using clear evaluative language.

Critical judgement about effect on the reader.

Critical judgement linked to form of the text – autobiography.

Brief evaluation of setting, with appropriate and discriminating evidence paraphrased from the text to clarify the point.

Sustained critical judgement using appropriate evidence.

Inference used to evaluate evidence.

Sustained critical judgement.

Consideration of a variety of responses to the text.

Fluent structure, with clear paragraph link.

Structural point evaluated.

Critical judgement about the effect on a specific type of reader.

Evaluation of events in extract.

Discriminating evidence presented as short, embedded quotations.

Detailed and sustained judgement about the effect on a specific type of reader.

Probably the most effective aspect of the extract is the idea that fiction can open new worlds. Thomas describes his fear when reading *Murder in the Mews* and later gives a detailed and very naïve description of the life he imagines himself sharing with the characters in the 'William' books. This effectively demonstrates the childish excitement of discovering fiction for the first time. The reader would be able to relate his experiences to their own lives, and would enjoy remembering books they had enjoyed as children. Older readers are more likely to appreciate this tale, as it might make them nostalgic for an age when small things were appreciated and valued as people did not have the luxury of instant onscreen entertainment.

The extract is cleverly structured to end where it started, with a link being made between education and reading. As readers would have come to like Thomas, they would enjoy his luck with the exam question, but would still pick up on the main idea of the story – that reading can open up new horizons. Older readers would also be able to appreciate this more deeply as they would recognise that Thomas's entrance exam was probably for a selective school, which would have represented a major life change for a poor boy in the 1940s.

Evaluation of ideas in extract.

Appropriate range of evidence from across the text used to support evaluative point.

Evaluation of ideas in extract.

Sustained, critical judgement that evaluates the effect on more than one type of reader.

Evaluation of overall structure of the extract.

Evaluation of ideas, with critical judgement made about reader response.

Sustained critical judgement that considers alternative viewpoints.

A very strong answer because...

This is a highly effective evaluative answer that starts by identifying the overall theme of the extract. The student then makes an evaluative point that shows a clear understanding of the form of the text.

One of the strengths of the answer is the way the student considers a range of different reader responses – for example, the variety of ways younger and older readers might respond to the description of reading second-hand magazines, and the way older readers might recognise the importance of the writer taking an entrance exam.

A variety of different evaluative points are made and clear evaluative language, such as 'effectively', is used throughout. The student considers aspects of **SITE** where relevant, rather than using them as a rigid checklist for the response. For example, setting is only touched on when the student considers the writer's memories of reading at home, as this suggests he values his childhood; however, the 'fields' where his mother trips are not discussed as they are not relevant – it is the fact that she carries on reading that is important.

The structure of this answer is effective as it considers a variety of different ideas from across the whole of the text. This means the student avoids repetition that would be a risk if taking a more chronological approach. Where quotations are used as evidence, they are appropriate, embedded and used effectively to clarify the points being made.

Other evaluative points could have been made – for example, the fact that Thomas seems like a good son because he collects his mother's library books – and other evidence could also have been used for some of the points made. However, it's not necessary (or possible, in the time available) to cover every evaluative point in order to write a strong answer. In fact, this response is effective because the student has kept the evaluation of the overall theme and the most important ideas clear and precise. In addition, this answer shows a full understanding of possible reader responses.

Hint

Turn to pages 47–48 to re-read the texts.

Hint

Read the notes below, then look at the sample answer.

Writing a good answer

Good answers will include:

- detailed understanding of the similarities between the texts, and detailed synthesis of the two texts
- an appropriate, relevant selection of short quotations or close references to the text.

Possible synthesis points:

- Both visited libraries alone when they were young – Gaiman was dropped off by his parents at ‘an excellent local library’ and Thomas went to collect books for his ‘Mam’ and later joined himself.
- Both had positive experiences with the librarians – Gaiman writes about ‘good librarians’ with ‘no snobbery’ and Thomas remembers the ‘library lady’ who gave his mother *Das Kapital* ‘perhaps as a joke’.
- Both read fiction independently as a child – Gaiman looked for ‘books with ghosts or magic or rockets in them,’ and Thomas read the ‘William’ books.
- Both found reading addictive – Gaiman visited the library ‘every morning’ and after reading his first ‘William’ book, Thomas ‘read them all’.
- Both enjoyed reading – Gaiman was a ‘wide-eyed little boy who loved to read,’ and Thomas ‘had discovered something wonderful’.
- Both read a range of books – Gaiman read books about ‘vampires or detectives or witches or wonders’ and Thomas read *Murder in the Mews*, the ‘William’ books and detective magazines.

All points are brief, but they are detailed – they make the range of similarities clear and synthesise the texts by including evidence from both extracts.

Answer takes care not to explain the similarities or the language used. Instead, it just gives clear evidence from the texts.

Writers’ names are used to make it clear which text is being referred to.

A very strong answer because...

The student identifies three clear and different points of similarity between the texts. Each point has a paragraph and is supported by evidence from both texts. The student is careful not to analyse the language used in the texts, which is not necessary for this synthesis question. Linking phrases – such as ‘Both writers...’ – are used to signpost the way through the synthesis. Embedded quotations are appropriate and short.

Question 7 is about Text 1 and Text 2. Answer both parts of the question.

Refer to both texts in your answers.

Write your answer in the space provided.

- 7 (a) The two texts show the writers’ experiences of visiting libraries and reading as children.

What similarities do these experiences share in these extracts?

Use evidence from **both** texts to support your answer.

(6 marks)

Q7(a) sample answer

Both writers visited the library alone when they were children. Gaiman was dropped off by his parents at ‘an excellent local library’ and Thomas went to collect books for his ‘Mam’ at first, and later joined himself.

Both writers borrowed books from libraries and read fiction independently. Gaiman looked for ‘books with ghosts or magic or rockets in them’, while Thomas read the ‘William’ books.

Gaiman and Thomas both enjoyed reading. Gaiman was a ‘wide-eyed little boy who loved to read’ and Thomas found reading ‘wonderful’.

(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about the importance of reading.

You should write about:

- the ideas and perspectives of the writers
- how they are presented
- how they are similar/different.

Support your answer with detailed references to the texts.

(14 marks)

Hint

Read the notes below, then look at the sample answer on pages 116–117.

Writing a good answer

Good answers will:

- consider a varied and full range of comparisons between the texts
- analyse the writers' ideas and perspectives, including how they use theme, language and structure to convey these ideas and perspectives
- use discriminating references which are taken equally from both texts and which clarify the points being made.

Possible comparative points:

- Both texts are positive in tone. Thomas's is more personal, as he uses his memories of childhood to entertain the reader and uses friendly childhood colloquialisms like 'Mam' and 'library lady'. In contrast, Gaiman is more passionate – for example, 'The drive to know what happens next'.
- The texts have very different purposes. Thomas aims to entertain as Text 2 is an autobiography and uses personal memories. Gaiman also uses personal memories, but does so to argue a point and to persuade his audience to agree with him.
- Thomas's writing is very personal throughout, whereas Gaiman makes general points before using an anecdote about his childhood.
- Both writers are positive about reading. Gaiman tries to persuade his audience of the benefits of reading and Thomas describes the excitement books can bring.
- Both writers make a link between reading and education. Gaiman says that libraries are 'about education' and Thomas feels his education began with reading.
- Gaiman thinks reading/libraries are about 'freedom' and 'education' and uses 'freedom' in a pattern of three to emphasise this. On the other hand, despite using a library as soon as he was old enough, Thomas wasn't 'certain what an adverb was' for many years.
- Both writers feel that libraries open up new worlds of imagination for children. Gaiman writes about escapist fiction using the metaphor of escape and Thomas describes how he 'imagined' himself in the world of the 'William' book characters.
- Gaiman uses very persuasive language to challenge his audience – for example, patterns of three, repetition, and direct address such as 'you, and you alone'. Thomas is friendlier and personal throughout, not argumentative – for example, he uses the term 'library lady' to reflect the language he would have used as a child.
- Both texts end on a very positive note. However, Thomas suggests that, for him, books have already achieved their purpose as he passes his entrance exam, whereas Gaiman uses a list to stress the benefits of libraries.

Hint

Look at this sample answer to Question 7(b). Refer back to the notes on page 115, then look to see how some of the points are used here.

Tone linked to purpose of text.

Analysis of how language is used to convey ideas.

Short, embedded quotations clarify the point being made.

Adverbial used to make comparison clear.

Writer's surname used to make it clear which text is being considered.

Tone linked to purpose of text.

Analysis of language and structure used to convey the writer's view.

Recognition of a similarity in ideas in spite of the difference in purpose.

Analysis of language with an example as evidence.

Comparison introduced with adverbial.

Detailed comparison, moving from similarity to difference on the same point.

Concise comparative paragraph, with analysis of both texts.

Clear introduction that identifies the similarity in theme and perspective, but difference in tone.

Purpose of text identified, with clear reference to 'Text 2' to establish which text is being discussed.

Q7(b): sample answer

While both texts are positive about the benefits of reading, they are different in tone. As Text 2 is from an autobiography, the tone is personal throughout as Thomas uses his memories of childhood to entertain the reader. Readers are encouraged to like Thomas as he writes fondly of his childhood and uses friendly childhood colloquialisms like 'Mam' and 'library lady'. Readers will also identify with his stories about the books he remembers, and will probably look back at their own lives to assess the importance of their own childhood reading. In contrast, Gaiman's text is from a speech. His aim is to argue that libraries are important and his tone is therefore more passionate. He only becomes personal after several paragraphs of generalisation where he challenges the audience to agree with him by constant repetition of the pronouns 'we' and 'you'.

Despite their different purposes, both texts stress the importance of reading to children and learning. In his speech, Gaiman uses various persuasive techniques to argue that an enjoyment of reading moves children 'into literacy'. For example, he uses a metaphor of a ladder to suggest that reading moves children up 'rung by rung'. Similarly, at the start of Text 2, Thomas states that books 'began' his education. However, they didn't provide the complete education Gaiman seems to claim; despite joining a library as soon as he was old enough, it was years before Thomas was 'relatively certain what an adverb was'.

Both writers feel that fiction is important for the imagination as it opens up exciting new worlds for children. Gaiman dismisses those who look down on escapist fiction by using the metaphor of escape to argue that reading 'shows the sunlight outside'. Similarly, Thomas writes of finding a 'new world' at the library and of imagining himself in the world of the 'William' book characters.

Another similarity is that both writers use personal stories about libraries to show the importance of reading, with both recounting the thrill of taking books out of the library as children. Gaiman's tone becomes more personal as he writes emotively of being a 'small, unaccompanied boy' who was 'wide-eyed' with the excitement of reading. Similarly, Thomas writes about 'clutching the book precious' on his way home. However, it is clear that Gaiman is using his personal anecdotes as a persuasive technique. He returns to his argumentative tone in the next paragraph, repeating the word 'freedom' and using a list to stress the benefits of libraries. Thomas, on the other hand, keeps his writing personal throughout, as his purpose is to get the reader to understand the impact libraries had on his early life.

Focus maintained on question.

Structure of texts analysed and compared.

Both extracts end on a positive note, stressing the importance of reading, but they use different tones. Thomas amuses the reader with a tale about passing his entrance exam after a lucky exam question linked to his recent reading. In contrast, Gaiman ends by listing the benefits that libraries bring to society.

Structure and language analysed and compared.

A very strong answer because...

This is a strong answer that covers a wide variety of comparisons and starts by identifying the main similarity in overall theme. The student then goes on to show a clear understanding that the different purposes of the texts affect the tone and therefore also the language the writers use. This focus on the difference in tone and language is then maintained and analysed further. The student uses detailed examples and considers reader/audience response.

Similarities and differences in structure are skilfully compared – for example, the fact that Thomas maintains a personal tone while Gaiman switches back to an argumentative tone after his personal anecdotes.

The main strength of this answer is its structure. It is very fluent as each paragraph makes a different comparative point, which is clearly introduced with a topic sentence. Adverbials are used to introduce the comparisons clearly. References are clear and carefully chosen, and are embedded in the answer to clarify each point made. The student gives both texts equal weighting throughout the answer.

Other language points could have been included, particularly for Gaiman's text which is very rich in persuasive language. However, this answer shows an understanding of the essential difference in tone between the texts and it's not necessary (or possible, in the time available) to include every example of language or structure techniques used in order to write a strong answer.

Hint

Read the notes below.
Then look at the sample
answer to Question 8 on
pages 119–120, and the
sample answer to Question
9 on pages 121–122.

SECTION B – Transactional Writing

**Answer ONE question. You should spend about 45 minutes on this section.
Write your answer in the space provided.**

EITHER

- *8** Write a section for a guidebook about reading aimed at new Year 7 students.

In your text, you could include:

- your views on how reading can help students at school
- your views on reading traditional books or magazines versus reading on digital devices
- suggestions for different types of texts Year 7 students could try as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

OR

- *9** Your local newspaper has asked for articles with the title 'Who needs libraries in this age of technology?'

Write an article for the newspaper giving your views.

In your article, you could:

- state what libraries are used for, and who uses them
- describe the types of technology people use instead of libraries
- explain whether you feel libraries are a waste of money and/or your ideas about why libraries are useful in an age of technology as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

**Writing a
good answer**

Good answers will:

- skilfully control the reader's response, using tone and style in a sophisticated and sustained way
- manage complex ideas with skill, using a range of structural and grammatical features to make the writing clear
- use a wide range of ambitious vocabulary for effect, accurate punctuation and spelling
- be clearly suitable for audience and purpose and show a good understanding of the form of the writing
- use a range of appropriate features and devices throughout, within a clear structure
- start and end with engaging ideas.

For Question 8, answers may:

- include details about how reading can be useful and/or enjoyable
- include ideas about different types of texts to try and different ways of reading
- include facts and statistics about reading.

For Question 9, answers may:

- include ideas about what libraries are for and who uses them
- include details about technology that people might use instead of libraries
- include the writer's feelings and ideas about whether libraries are useful in an age of technology and why.

Sub-headings used throughout to structure the text and guide the reader.

Clear and engaging heading, appropriate for purpose and audience.

Repetition of 'doors' and pattern of three introduces benefits of reading, drawing on ideas in the Section A reading texts.

Hint

Look at this sample answer to Question 8. Refer back to the notes on page 118, then look to see how some of the points are used here.

Q8: sample answer

READING: TURN A PAGE AND YOU'LL OPEN A DOOR

Reading and why it's worth it

You might not like reading much – not everyone does. But if you don't give it a go, you're likely to miss out on the great benefits reading can bring. Reading isn't just about schoolwork. Reading is about opening doors: doors to knowledge, doors to new worlds and experiences, and doors to new opportunities. Reading can give you the answers and show you the way. It's an exciting journey and, once you've set off, you might not want to come back!

Reading and school stuff

Reading and schoolwork go hand in hand. Reading will help you to learn, and there's a lot of learning to be done. But the good news is that reading comes in all shapes and sizes. In the same week, you could find yourself engrossed in a novel in English, re-living the events of a bloodthirsty battle in History or interpreting data in a table in Science.

Reading will help you become a confident writer too: the more you read, the stronger your literacy skills will be. Confidence in reading and writing will allow you to use your imagination fully and to create your own new worlds and experiences. And being a confident reader and writer will really help when you get to exams.

What do you like to read?

Reading doesn't have to stop with what you're reading in school. Once you've caught the reading bug, you'll probably find yourself reading at home, on the bus, or even in the bath. But first you need to catch the bug. Try starting with what you enjoy. Think about what interests you, or what you'd like to find out more about. Do you like a good detective story, perhaps, or do you prefer non-fiction? Are you a fan of graphic novels (they're like comics, but longer), or is poetry more your thing? Then, once you've got going, explore other genres and text types. The more widely you read, the stronger your literacy muscles will be.

Direct address used to engage the reader.

Advanced punctuation (single dash) used to offer reassurance to the reader.

Colloquial phrase, with alliteration, creates a friendly, informal tone.

Effective use of metaphor.

Controlled use of exclamation mark ends opening section on a positive note.

Colloquial language, with alliteration, keeps tone friendly and is appropriate for audience.

Ambitious vocabulary choices.

Pattern of three used to emphasise key point.

Repetition of 'confident'/'confidence' in this paragraph highlights a key benefit of reading to audience.

Advanced punctuation (colon) introduces explanation.

Effective link back to opening section.

Colloquial phrase presents reading in a positive light.

Pattern of three adds humour.

Questions address reader directly and draw them in.

Advanced punctuation (brackets) adds information to help reader understanding.

Question format in sub-heading engages reader.

Clear link back to previous section.

Engaging image for reader.

Question engages the reader at the beginning of new section.

Facts and statistics support the point, are appropriate for the purpose and support the formal structure of the writing.

Bullet points present the reader with a clear list of options.

Ambitious and interesting vocabulary choices.

Conjunction introduces a new point.

Pronoun used to avoid repetition of 'libraries'.

Detail appropriate for audience.

Ends with clear conclusion with its own clear sub-heading.

Ending links back to opening section.

Careful and advanced use of punctuation in final sentence, which links back to ideas in earlier sections.

How do you like to read?

Have you ever thought about how you like to read? Reading doesn't have to involve dusty old books. According to a recent report, almost 70% of Britain's readers do at least some of their reading digitally – and the percentage is much higher amongst teenagers. So try reading:

- on your computer
- on a tablet or Kindle
- on your mobile phone.

A plethora of texts can be found free online, or as ebooks.

The latest research into Britain's reading habits also shows that many people are opting to read shorter texts. So if a novel feels too meaty, start short and gradually build up your reading stamina.

A little tip about libraries

Although libraries can be harder to find these days, there are lots of good ones about. Many local libraries have an ebooks service and you'll find that librarians are really knowledgeable and friendly. Many libraries also act as community hubs and offer far more than just books. They're also up to date with modern technology so look out on Twitter and Facebook for school holiday activities and regular clubs you might want to take part in.

Next steps

To start your reading journey, identify what you're interested in, work out what you prefer to read, then check out what's in the library. Pick a text and open that door. You never know – you might even find reading addictive!

A very strong answer because...

This has a clear structure, appropriate for a guidebook. The student uses several ideas from the Section A reading texts effectively and appropriately, and these have been adapted well, not copied.

The tone is very effectively matched to an audience of Year 7 students. For example, the use of contractions makes the writing appropriately informal and creates a reassuringly friendly tone, as does the use of colloquial phrases such as 'give it a go' and 'caught the reading bug'.

Clear topic sentences are used to introduce a variety of appropriate ideas. The student then develops these ideas fully with interesting details and avoids relying too heavily on language techniques. Vocabulary choices are appropriate for the audience, but also ambitious – for example, words such as 'engrossed', 'bloodthirsty' and 'interpreting'. Spelling is accurate throughout.

Features appropriate to the form – such as a heading, sub-headings, bulleted lists, and facts and statistics – are used correctly throughout.

Sub-heading gives more information, presenting two sides of the argument and drawing the reader in.

Headline uses rhetorical question given in the task.

Short statement used to create engaging opening and introduce argument.

Q9: sample answer

WHO NEEDS LIBRARIES IN THIS AGE OF TECHNOLOGY?

Some might feel libraries are a waste of money but for others they are a vital lifeline

Libraries serve two vital purposes. Firstly, and most obviously, they promote books and help with literacy. A generation of young people grew up loving reading after borrowing Harry Potter from their local library and will hopefully pass on this love of books to their children.

However, the second – lesser known but equally vital – purpose of libraries, is the important role they have as social centres, bringing local people together and promoting a sense of community. My local library, for instance, offers something for everybody – from toddler groups, to reading groups, to monthly meet-the-author talks. One of the best attended groups is the weekly seated keep-fit session for the elderly, which is funded by a local charity and followed by tea, cakes and conversation. For many of the people who attend, it represents their only human contact of the week.

You might ask why we should bother with the expense of a library when people can access the information it provides from anywhere, 24/7. After all, isn't everybody switched on and connected these days? Actually, no. It's hard to believe in this media-obsessed society but not everybody has the benefit of an internet connection and many don't own a smartphone or tablet. For these people, libraries are a lifeline. They offer access to technology for those who could not otherwise afford it, and for many who live in areas with a poor broadband service. All libraries now have computers available free to members (all you need is proof of ID) and most provide valuable advice and even lessons on how to use the internet safely.

Counter-argument introduced with direct address.

Advanced punctuation (brackets) used to provide additional, non-essential, information.

Variety of sentence styles and lengths to provide pace and create a persuasive tone.

Hint

Look at this sample answer to Question 9. Refer back to the notes on page 118, then look to see how some of the points are used here.

Hint

Remember – in the exam you only need to answer either Question 8 or Question 9.

Embedded clause used to emphasise point.

Longer sentence to vary pace of paragraph.

Adverbial followed by complex sentence introduces main argument.

Ambitious choice of verb.

Example from writer's own experience (may be made up) supports argument.

Advanced punctuation (single dash) used to introduce examples.

Repetition for emphasis.

Idea fully developed with details.

Colloquial term to engage reader.

Short sentence used to dismiss counter-argument.

Ambitious vocabulary choices.

Further opposing point outlined in full detail to indicate acknowledgement. Quotation marks used for emphasis and to suggest the writer disagrees with this viewpoint.

Adverbial used to dismiss counter-argument.

Expert opinion in the form of a quotation with statistics presents evidence to support viewpoint.

Advanced punctuation (dashes) used to add reminder about the benefits of libraries.

Direct address used in rhetorical question to engage the reader.

Adverbial used to signpost and emphasise viewpoint.

Ambitious vocabulary choices.

Advanced punctuation (semi-colon) used to add explanation.

Ambitious phrase.

Advanced punctuation (single dash) highlights call to action for reader.

Many will still say that money spent on technology in libraries would be better spent on healthcare and, indeed, it is hard to argue that money should be spent on 'luxuries' like libraries when vital services like hospitals are so short of cash. However, as a spokesperson for a leading charity for the elderly recently pointed out, 'loneliness is as dangerous to health as smoking 15 cigarettes a day' and libraries – offering the countless services they do – can do a lot to combat this. Surely, therefore, it is worth us continuing to invest in something that can literally save lives?

To those who still emphasise the cost of such services I would point out that all the clubs are run by unpaid volunteers. Furthermore, the overall government spend on libraries has been reduced by over 30% over the last five years, and to prevent closures most rural libraries are now solely operated by volunteers. Libraries are also saving money by investing in ebook titles and online reading groups; cheaper and easier to offer than printed books, they make reading freely accessible to the disabled and provide company for the housebound elderly.

So, when you confidently proclaim that libraries have no place in the modern world – stop and think about how much they have to offer to so many people. Many of whom would literally die of loneliness without them.

Further counter-argument introduced and dismissed.

Final statement, which includes emotive language and alliteration, is short to summarise main argument.

Ambitious vocabulary choices.

A very strong answer because...

This is a strong answer which uses appropriate and fully developed ideas to build a strong central argument. The headline and sub-heading are clear and appropriate for both purpose and audience. The piece then opens with a short, engaging statement that makes the writer's viewpoint clear. The student also uses a short statement to end the piece, which creates a strong final message for the reader.

One of the main strengths of the answer is the way counter-arguments are anticipated and dismissed. For example, the counter-argument about healthcare and hospitals is fully developed to show that such opposing views are understandable, and is then dismissed with suitable expert opinion and statistics.

Paragraphs are logically sequenced to build the central argument. Adverbials are used to signpost opinions and to add detailed evidence to points.

The student uses a variety of sentence structures, including many different styles of complex sentence, to create a professional and persuasive tone. Short sentences are not over-used, which makes them more effective. Rhetorical devices such as questions, direct address, opinions and emotive language are used sparingly but appropriately to add emphasis to the main argument.

The student uses some ambitious vocabulary, such as the adjective 'housebound' and the phrase 'confidently proclaim', to end the writing on an impressive note. Punctuation is also well-controlled and ambitious. For example, brackets and dashes are used correctly to add extra details and a semi-colon is used to introduce an explanation.

For your own notes

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For your own notes

[illegible]

For your own notes

A series of horizontal dotted lines for taking notes.

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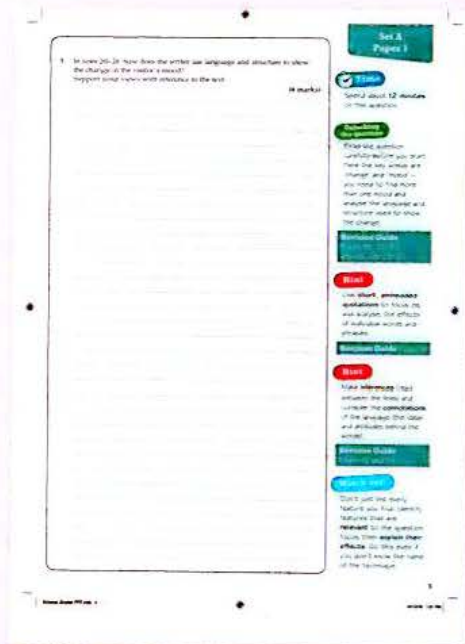
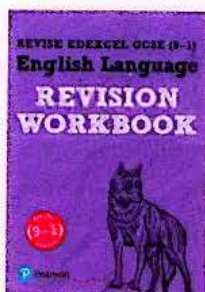
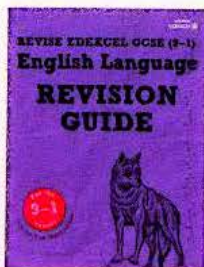
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